



इहानलपरेव

A Cultural Journal



SRI SHANMUKHANANDA
FINE ARTS & SANGEETHA SABHA
Sri. Shanmukhananda Medical Center

40
Celebrating Life



*Ruby Jubilee Function
and
Conferment of
Ruby Jubilee Healthcare Awards
on
Monday 23rd March 2015*



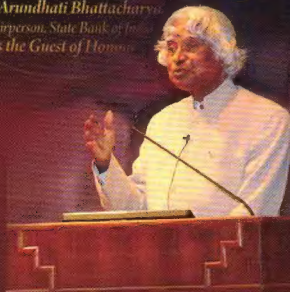
*Bharat Ratna Dr. APJ Abdul Kalam
Former Rashtrapati of India presides*



*Smt. Arundhati Bhattacharya,
Chairperson, State Bank of India
is the Guest of Honour*



Nedunuri Krishnamurthy



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Front Cover : Ruby Jubilee Celebrations of Sri Shanmukhananda Medical Centre
Inset : Sangeetha Kalanidhi Shri Nedunuri Krishnamurthy (1927 – 2014)

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IN FOCUS

The 'Shanmukha' for the quarter Jan – March 2015 comes in two distinct parts. The Sabha's community healthcare centre celebrated its Ruby Jubilee (40 years) on 23rd March 2015. The Sabha is the only institution in the country, probably in the world to combine Fine Arts with healthcare. In his welcome address, the President of the Sabha dwelt at length on this unique sangamam. The first part is devoted to this event and a few articles on 'Music Therapy'.

The second part pays tribute to the legendary maestro Sri Shanmukhananda National Eminence Awardee Shri Nedunuri Krishnamurthy who passed away on 8th December 2014. Shanmukha feels honoured to dedicate this issue to him. Sangeetha Kalanidhi Shri Nedunuri Krishnamurthy's repertoire was extensive, his voice mellifluous such that it would send his audience into raptures. Till his last day he was teaching and composing music thus spreading knowledge and bringing out the talents in all his disciples. Enchanting concerts he had rendered in our Sabha are many and invariably, he had a large and appreciative audience. The Sabha honoured him in 2010 with the National Eminence Award. The citation for the award is reproduced in this issue.

His prominent disciples Shri Garimella Balakrishna Prasad, Dr. K.Saraswati Vidyarthi and Malladi brothers speak about the Nada Yogi, the transcendental quality of his music and the unique relationship each disciple enjoyed with him. While for Smt G. Sarada Subramaniam he was a father-figure, for Smt Lahari he was a grandfather whom she fondly addressed as Tatagaru. Shri I.V.L. Sastry speaks of the unique bani of Shri Nedunuri.

Smt K.Subadra Murthy's tribute to the maestro speaks not only about Shri Nedunuri's music but also about his qualities of sincerity, simplicity and devotion. Shri P.H.Thyagaraju says he was a vidwan who dedicated almost all his waking hours in thinking about, singing and teaching music. Shri S.Narayan pays rich tributes to the Sangeetha-Bhageeratha who brought refinement into kritis without compromising on classicism. Smt Leela Vithal and family recall with pleasure their association with Nedunurigar. Shri G.R.K.Prasad (Rambabu) speaks about the great contribution of his 'Mastaru' in the field of music. Smt Malladi Jayasree is inspired by Shri Nedunuri Krishnamurthy's music and hopes future generations will continue to learn and propagate his tunes.

Dr. Perala BalaMurali Krishna says he was so close to Shri Nedunurigar that he was like a daily 'accompaniment' for all his endeavours. Dr. P.S.R.K.Haranath pays tributes to Shri Nedunuri's endearing and selfless qualities and the nectar of his devotional music. Dr. B.K.Durgaprasad brings out the fact that Shri Nedunuri was an amalgam of taste, talent and tradition.

Shri Nedunuri Pinakapani offers a poignant tribute to his loving father and gives us touching details of the last days of his life. Smt Padma SriValli is proud to be the daughter of such a great Guru who fondly addressed her as 'Ammalu'. Smt Vijayasi, Shri Nedunuri's younger daughter recalls with affection the good times she had with her father. Shri Pranihith Venuturupalli feels blessed to be Shri Nedunuri Krishnamurthy's grandson.

Ms Vasuki Kalyanasundaram extols the virtues of her 80 year old Carnatic music Guru and mentor Smt. Alamelu Mani who was recently conferred Sangeetha Kala Acharya by the Music Academy, Chennai. Dr. Sakuntala Narasimhan pays homage to eminent musicologist Shri R.C.Mehta who passed away recently.

Carnatic music lost yet another gem in Smt Suguna Purushothaman. Smt K.Gayatri pays a fond tribute to her and speaks of the vacuum created in her life and career with her passing away. Shri N. Hariharan pays homage to multifaceted personality, Vidushi Suguna Purushothaman. Smt Hema Veeramani offers her tribute in a beautiful poem in Tamil written by her on her Suguna teacher. As always, the Quiz on Sangeeta & Natya keeps you busy guessing the right answers. Sabha Roundup and Happenings at the Vidyalya cover some of the events of the quarter.

We appreciate the efforts taken by Smt. G. Sarada Subramaniam in helping to present various facets of Shri Nedunuri Krishnamurthy from the perspective of his disciples, rasikas, doctor friends and family members.

Ruby Jubilee of Sri Shanmukhananda Medical Centre



The Shanmukhananda Medical Centre was formally inaugurated by Dr. Rafique Zakaria, Minister for Health and Urban Development, Government of Maharashtra on 24th January 1974. Under the leadership of eminent physicians, Dr. P. Raghavan, MD, Emeritus Professor / Director of Medicine (Retd.), Seth G. S. Medical College and KEM Hospital, ably assisted by a band of enthusiastic doctors – specialists and general practitioners, this new dimension to the Sabha's services started functioning to become "Temple of Health" in addition to being a Temple of Music.

The centre was named as "Jasubhai R. K. Shah Medical Centre" in 2001 to acknowledge the contribution of the donor. Eye care facilities were added on 1st June 2001 under an understanding with Aditya Jyot Eye Research Institute. The operation theatre of the Eye Care Centre was inaugurated by Dr. S. S. Badrinath of Sankara Netralaya on 2nd November 2001. A dialysis unit was started during the golden jubilee year of the Sabha in 2002. The 45th Jeer of Ahobila Mutt blessed the project and gave a grant of Rs. 10 lakhs. The Sabha started its own Medical Centre on 1st January 2008. The performance of the centre in the last decade is as below :

1. Eye Care OPD	1,51,567
2. Surgery	4,058
3. Dialysis	34,625
4. Pathology	2,09,425
5. Homeopathy	23,333
6. Physiotherapy	28,140
7. Thyrocare	8,047
8. Imaging	28,104



The late Dr. K. S. Varadhachary became the Chief of the Medical Services in 1987 and for 21 long years till his untimely death on 30th October 2008, he served the cause of community healthcare with unremitting devotion and care. A bust of Dr. Varadhachary was installed in the Medical Centre on 12th April 2014. The State Bank of India Retina Centre was started during Ruby Jubilee year with a generous donation of Rs. 1.34 crores from State Bank of India.

The Ruby Jubilee celebrations (40years) were held on Monday, 23rd March 2015. Bharat Ratna Dr. APJ Abdul Kalam, former President of India presided over the function. Smt.Arundhati Bhattacharya, Chairman – State Bank of India was the Guest of Honour. The Sabha honoured Smt.Rampyari Gupta, the 105 year old, the 2nd oldest person to successfully undergo cataract surgery in our Sabha. Infact, Smt. Latifabi, 108 years old also had cataract surgery in our Sabha, a unique distinction that brings out the best of Sabha's Community healthcare initiatives.



Seven stars amongst the stakeholders in public health were honoured on the occasion with a cash prize of Rs. 1,00,000/-, a huge brass lamp, a citation and a trophy.



1. Dr. R. V. Ramani - Eye Care

A passion for service sowed the seeds for a mighty institution with the blessings and guidance of the Sankaracharyas of Kanchi. The Sankara Eye Hospitals are today engaged in high quality Eye-care services in 10 cities across the country. What is noteworthy is that the tariff has been kept reasonable so as to not to deny the benefit of the services to the poor and deserving. The quantum services rendered are mind boggling and defy normal understanding. A million free surgeries since inception in 1977, 31.37 lakh patients screened over this period, a reach that covers 359 village blocks in 79 districts in 10 states, 50 lakh children screened

for eye ailments, a lakh glasses distributed, 23000 schools screened through eye camps, 17000 teachers trained and over 7000 paediatric surgeries speak volumes of the reach of the Sankara Eye Hospitals. It is no denying that Dr. Ramani's visionary leadership has helped spread the institution and its activities far and wide. The history of eye-care in our country can never be complete without generous encomiums for the services rendered by him and his wife.

2. Dr. Georgi Abraham - Dialysis

Dr. Georgi Abraham, M.D., FRCS is the Founder President of the Peritoneal Dialysis Society of India. He initiated Continuous Ambulatory Peritoneal Dialysis (CAPD) as a treatment for terminal



Foundation (KKRF).

kidney failure patient in India in 1991 at Chennai and expanded the treatment to other South Asian countries and trained doctors and nurses from Middle East, Africa, South Asia in Nephrology and CAPD. He was the chairman of the Global Outreach Programme in Nephrology of the International Society of Nephrology, South Asia (2006 – 2012). Between 2007-2013, he was the Executive Member of the steering Committee, World Kidney Day by ISN & IFKF. He was the International Advisor to the Royal College of Physicians, London and Host Examiner of MRCP, UK (Medicine), South Asia. He has 228 publications, 20 text books and 256 abstracts to his credit. He is the founder trustee of Tamilnad Kidney Research Foundation (TANKER) and Kerala Kidney Research



3. Smt. Chhaya Pramod Lad - Nurse

Her life is one of sacrifice, devotion and commitment to the ailing. In the highest traditions of Nursing as exemplified by Florence Nightingale, she rose to the occasion whenever the challenges demanded work beyond the call of duty. Her act of rescuing victims in the 26/11 terrorist attack at the Cama Hospital or bringing to life people below the rubble when the earth was devastated by the earthquake in Gujarat are too wellknown. Her research on infection control in Cama & Alless Hospital has reduced the death rate in neo-natal intensive care unit. She is an epitome of compassion and spring of kindness that reaches to all.



4. Doctors for You - NGO

Doctors for you has an unblemished record of humanitarian work in normal and exceptional times. When the going is tough, the tough get going. The best in them comes out during natural disasters. The group's work towards efficient, effective and equitable distribution of healthcare is commendable. The Bihar Floods of 2010 brought out the best in them. Medical Assistance to Slum dwellers in Mumbai, Flood victims in Jammu & Kashmir, support services in the distant Assam are but a few of the humanitarian deeds that will inspire everyone. What is commendable is that the Doctors involved in the public work themselves are young and

they energize and bring to mainstream, youth for societal good.



5. Smt. Malathi Venkatesan - Patient

A home-maker and a graduate from Madras University, she was diagnosed with Chronic Renal failure in 1990, and later went on Haemodialysis and CAPD, and underwent a successful transplant 20 years ago. Since the transplant, she has been actively involved with underprivileged kidney patients in various parts of the country, including Mumbai and Chennai, by promoting awareness about kidney disease and organ donation and conducting Patient Support Groups. She is very actively involved with the under-privileged patients with kidney failure at TANKER Foundation, Chennai by sharing her experience and to motivate them to fight the disease and also in raising funds from corporates. Her life is an example of how a patient can empower others suffering from organ failure to be "Back to Life" and carry on a successful, fruitful life. She took part in the Transplant Games of Diseased Organ Donation in 1999, and won several medals. She is a Trustee of Tamil Nadu Kidney Research Foundation (TANKER).



6. Kumari Malavath Purna - The youngest female to climb Mt. Everest (Indomitable Will and Courage)

Will and determination is a pre requisite for celebrating life and these are all the more required for ailing people. There can be no better example of indomitable courage than Malavath Purna. Hailing from a remote Pakala village of Sirkonda Mandal in Nizamabad district, she conquered her mind at a very young age. To most of us to whom the Mt. Everest is seen and experienced only in photos and who fear the vagaries of nature that haunt the mountain top, she conquered Mt. Everest. She is the youngest girl child to scale the summit. We salute her determination. She is a

shining star for countless number of patients who need the urge to live to combat sickness.



7. Shri. Harakhchand Savla - Cancer Care

27 years ago, you watched with anguish staring at the famous Tata Cancer Hospital looking at the plain fear on the faces of the patients awaiting the call of death, running about finding a place for themselves and their accompanying person for shelter and food. Poverty was far more dreadful than the disease. You rented out your hotel that was doing good business for the cancer afflicted patients providing free meals not just to them but even their accompanying relatives. The number of beneficiaries grew over the years to 700 per day. You provided free medicines for the needy through a medicine bank. A toy bank was

opened for kids suffering from Cancer. The Jeevan Jyot that you gave birth to today runs over 60 humanitarian projects. A thousand salutes to your boundless energy and monumental contribution. You are indeed an inspiration for people engaged in the noble task of alleviating the sufferings of the poor.

The following donors were honoured :

1. Mr. H. M. Bharukha, Managing Director of Kansai Nerolac Paints Ltd.
2. Mr. Nihchal Israni, Chairman, Bluecross Laboratories Ltd.
3. Mr. Niranjan Mehta
4. Mrs. Vanaja Sunder Iyer
5. Dr. S. Natarajan
6. Dr. R. Srinivasan and Smt. Sulochana Srinivasan

205 children were drawn from David's School - Mahim, Shraddhanand Mahilasram - Matunga and Manav Seva Sangh - Sion attended the function.

The Sabha announced the launch of "Sri. Shanmukhananda Roop Manek Bhanshali Advanced Centre for Renal Sciences". The full-fledged hospital devoted to chronic Kidney diseases alongwith teaching would be brought into being in two years time. Roop Manek Bhanshali Charitable Trust committed a grant of Rs. 25 crores of which Rs. 15 crores will be used for capital facilities and Rs. 10 crores for an Endowment, interest earned to be utilized for the fees payable by the poor. The trust also gave an advanced contribution of Rs. 75 lakhs towards the expenditure of the dialysis centre for year 2015-16. Kansai Nerolac Charitable Trust gave a donation of Rs. 20 lakhs as advanced contribution for Medical centre for 2015-16. Smt. Vanaja Sunder Iyer gave Rs. 12.75 lakhs for 1 dialysis free and a subsidy of Rs. 3000/- for one cataract surgery per day for the year 2015-16.

Happenings at our Medical Center



26th January 2012

Seeing the dispossessed and sightless man eing assaulted by beggars, two youngsters took him to a medical centre, where a doctor agreed to operate on his eyes free of cost. This was the definitive turning post in Daji's life and all the stars seemed to have aligned in his favour. I have lost all hope of seeing this beautiful world again. But now I will start a new life with this new gift of vision. I want to live a respectable life, by selling stationery.

5th April 2014

Five generations of Latifabi Khan's family watched her go into theoperation theatre to get the cataract in her right eye removed; she became the oldest patient ever at the eye centre. However, after the operation the women is remarkably fit at the age of 108, apart from a few niggling health issues. Latifabi originally hails from a village near Hyderabad, Andhra Pradesh. Dr. T. P. Lahane, Dean of JJ Hospital and an ophthalmologist himself, confirmed that Latifabi is the oldest person to be operated upon for this surgery.



One human life is heavier than the earth.
- Emperor Hiro Hito, Japan

16th January 2015

Despite possible complications that could have arisen due to her advanced age, the centenarian underwent a smooth procedure at the Sion-based medical centre that operated on her free of charge. She is the second oldest person in the city to have successfully undergone a cataract surgery. Her doctors said she can go back to watching television in a week's time.

105-yr-old undergoes cataract surgery to watch *saas-bahu* serials again

Despite possible complications that could have arisen due to her advanced age, the centenarian underwent a smooth procedure at the Sion-based medical centre that operated on her free of charge

■ She is the second oldest person in the city to have successfully undergone a cataract surgery

■ Her doctors said she can go back to watching television in a week's time

SADAGURU PANDIT
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A 105-YEAR-OLD woman became the second oldest person in the city to successfully undergo a cataract surgery this week, after she complained that loss of vision in her left eye had left her unable to enjoy the *saas-bahu* television serials she was accustomed to.

Despite Rampyari Gupta's advanced age, and the various possible complications that could have arisen because of it, doctors at the Sion-based Sri Shanmukhananda Jambhai & Shah Medical Centre pulled off the procedure without any issues, and even waived all medical charges for the treatment.

On the morning of January 12, the centenarian visited the hospital, accompanied by her



After the operation, 105-year-old Rampyari is now looking forward to getting back to her favourite television serials in a week's time

son Ranjit and her granddaughter Mansi. "Granny complained that she wasn't able to watch her favourite *saas-bahu* serials, hence we got her eye operated. Now she is happy that she can get back to her television serial routine

without any hassle," said her 16-year-old granddaughter.

Déjà vu

From the hospital's perspective, it was not the first time they were treating a patient aged over 100 years. This

paper had reported last year that a 108-year-old woman, Latifabi Khan was the oldest person to undergo the procedure, operated on by the same ophthalmologist, Dr Meghali Bhattacharjee (108-year-old woman from Andhra Pradesh underwent cataract surgery in Mumbai, mid-day, April 5, 2014).

"It was only last year that we had operated on Latifabi Khan who was 108 years old. Hence we were aware about the probable complications. Surprisingly, both the ladies were in spectacular health, and were fit to be operated on when they approached us," said Dr Bhattacharjee.

However, the hospital still conducted a series of medical tests to ensure that Rampyari was indeed ready. "We did an ECG and couple of other tests and she was checked by our anaesthetist. Her health parameters were about perfect, hence we decided to go ahead with the operation," said Bhattacharjee, adding that although the procedure had taken slightly longer than usual, it was only to ensure a smooth conclusion.

The hospital confirmed that after the operation, Rampyari could read the first three lines of the vision chart, much improved from her 6/24 vision

before the operation. To add to the family's joy, the hospital waived all charges for the operation, in consideration of Rampyari's age and her family's modest financial background. "It is our duty to attend to the ailments of senior citizens. We didn't feel it was right to charge her," said a hospital official.

Rampyari seemed elated after the operation and is now looking forward to some quality time with the telly. "I love watching television shows and I was missing out on my favourite serials. But now the doctor says I can watch TV again in a week or so," she said.

2ND OPERATION

Rampyari's family said her right eye had been operated some 15 years ago. Later, she began complaining about loss of vision in her left eye as well, but refused to undergo another operation initially. "I am too old to bother my family with my vision problems. But they still understood and now I can see better," she said.

Address Of Dr. V. Shankar, President Of The Sabha At The Ruby Jubilee Celebrations Of Sri Shanmukhananda Medical Centre On Monday, 23rd March 2015



It gives me great pleasure to welcome you all to this pleasant function organized this evening to commemorate the quadri decennary, bi score, the Ruby jubilee, 40 years of Sri. Shanmukhananda Medical Centre. Time has indeed flown. The founders of this institution were far ahead of their times. They never construed culture in its narrowest understanding but gave it a holistic assessment encompassing all facets of life itself.

Culture is not a stagnant pool nor does it confine itself only to Art. A healthy mind in a healthy body, it is only when the mind is at ease, that all forms of Fine Arts express themselves fully. Human health is integral to the promotion of Fine Arts. The greatest treasure of land is our culture. The word "culture" is derived from Latin Root "Colore" which means to cultivate as

well to adore. Culture is primarily therefore cultivation of land through love of ideals. The goal of culture is an integral vision of life, self-knowledge and strength of character. Culture is a better expression of our spirit in our existence through the vitality of a creative conscience, for without conscience there is no culture.

They gave expression to this understanding when the then health minister Dr. Rafique Zakaria inaugurated the community healthcare centre on 24th January 1974. **The Sabha is the only institution in the country and possibly in the world that combines Fine Arts and Healthcare.** It is just not the Ruby Jubilee that we are celebrating today but the vision of our founders and their all encompassing understanding of life. They have found a permanent place in our hearts and minds and carved a niche for themselves in the rocky temple of reverential gratitude. **We are indeed celebrating 'Life' today.** On this momentous occasion, we salute our founders and doctors particularly Dr. K. S. Vardachan and seek their benediction and grace at all times.

India with its population of 125 billion is the second most populous country in the world. Every one out of six global citizens is an Indian. Longevity, literacy and GDP per capita are the main indicators of human development. India ranks very low amongst world nations judged by HDI, the 115th country. Expenditure on health continues to be very low. India spends too little on healthcare India has 48 doctors per 1 lakh population which is fewer than in developed countries. There is a very wide urban rural gap in the availability of medical services. Developed countries provide an average of 6.1% of the GDP on health, the world average itself is 2.6%. India has 80 beds per lakh population while the world average is 330. Developed nations have hospital beds of 720 per lakh. Infant mortality in developed countries is a paltry 6 per thousand whereas it is 71 in India. The death rate in India has declined overtime thanks to modern medicine but birthrates continue to be high and the population pressure significantly dents the reach of healthcare the country over India faces the twin epidemic of infectious diseases as well the chronic degenerative diseases. Poor implementation of public health programme contributes to infectious diseases. Demographic transition with increase in life expectancy accounts for degenerative diseases. India faces high burden of diseases because of lack of environmental sanitation, non-availability of safe drinking water, malnutrition and poor living conditions. However grim the situation may appear to be, a nation on the move will have to find solutions to alleviate the sufferings of the ailing majority. Promoting a health life style from early life is a no cost intervention. The Swachh Bharat Abhiyaan is a great step forward in that direction. India gave unto the world Yoga Its recognition far and wide have made the UN declare 21st June every year as the world yoga day. Sadly like several of India's valuable inventions, yoga has not appealed to the vast majority. The task is to take it into school's curriculum and substantially enhance awareness to health.

In such a large country, governments by themselves cannot correct a wrong which has sustained over centuries overnight. Painful as it may appear on the slow progress the government makes in addressing the healthcare issues it is the community which has to reach out to the poor and vulnerable sections and provide them affordable healthcare. Community healthcare singularly is a major means to reach the benefits of modern medicines and technology to the poor in distant parts of the country. The founders of our institution could understand this 40 years ago and beautifully weaved a garland of fine arts and community healthcare.

The two major areas that we have taken up i.e. dialysis and eye-care affect large number of Indians. The national healthcare scenario that I outlined, is no different when it comes to these fields.

The problem in our nation is that we spend too little on healthcare. Of the 6% of the per capita income that is spent on healthcare, 4.5% comes from the private sector and only about 1.5% comes from the government. About 1/3rd of the country's population lives below the poverty line. People below the poverty line die because they do not have anything to eat and have no access to essential medical treatment. About 6 million die each year as they have not access to essential drugs. Together they count for about 50% of all the deaths that take place in our country.

Every year about 151 to 232 new cases per million population of CKD are diagnosed in India. This translates to 2.2 to 2.75 lakhs new patients requiring dialysis or Kidney transplant being added to the pool of CKD population. For every new patient reaching dialysis stage, there are 10 undiagnosed CKD patients in early stages of illness. 1% of older population above 40 years suffer from CKD. There are about 5500 dialysis centres in India, of which 90% are in private sector. There are only 1000 qualified nephrologists in the country. Statistics speaks a lot. While we need about half a million dialysis machines to tackle this frightening scourge, we have just a few dialysis machines all over the country. Sadly even those in dire need have to wait in queue. The organ transplant act of 1994 bans kidney donations other than from relatives or from cadaver (brain dead cases). In such a scenario, the demand for kidney replacements far outstrip the availability of this life saving organ. When the government enacted this act, it should have ensured enough dialysis machines to keep the patients alive. Atleast Peritoneal dialysis which is cheaper should have been functional in major hospitals. The situation looks woeful when compared with western countries or closer home with ASEAN countries.

India has 1.3 crore blind people which is 33% of global blindness. Blindness and visual impairment are a major social burden. Cataract accounts for 80% of the blindness. Both cataract and refractory errors are easily treatable and the overwhelming majority of the suffering people could infact regain their sight or have it significantly improved. If healthcare benefits are denied on grounds of affordability, the nation would be doomed.

If the Sabha's auditorium which is one of the largest in the country reverberates the finest of Indian art, culture and tradition, behind in the tower block humanity shines. Over 60,000 patients throng the centre every year. The smile generation on these weary faces make our endeavor humane and Godly as well.

Today is a red letter day in the history of Sabha's medical centre. In one of the major steps forward in corporate social responsibility, Mr. Akash Bhansali, an investment banker with an enviable reputation in the capital market has come forward to support the Sabha's new hospital for Renal Ailments with a grant of Rs. 25 crores. He has also agreed to meet the full revenue expenditure of the Dialysis centre for the two years from now till the hospital is completed. In a rare gesture of Philanthropy at its very best, Mr. Bhansali has also agreed to consider annual grants to the new hospital to meet its revenue expenditure as could be decided after it commences functioning. This will have a dramatic upturn on the number of poor patients thronging our centre to avail of the very low cost of treatment in the areas of our functioning. This would provide a major fillip to our activities and we are ever grateful to Mr. Akash Bhansali for bringing smile on the face of a large number of poor people in the city. The State Bank of India is one of the biggest supporter of various

national causes. At 2% of its operating income, as the legislation mandates it has to spend over Rs. 250 crores annually towards CSR but the bank is far ahead. Thanks to the support of the bank, we have the Medical Retina dept for which it gave a donation of Rs. 1.35 crores. The Chairperson Smt. Arundhati Bhattacharya is amidst us today. There can be no greater joy when our partners in this endeavor are with us when we celebrate a milestone in this journey. I appeal to her to continue to support the Sabha's Community Healthcare and more specifically the Retina surgery department which has to be commissioned as quickly as possible.

Several donors large and small have been with the Sabha in this eventful journey. Some of the large donors are present here today. As we thank them, to the countless number of unseen supporters, we assure that we remain steadfastly committed to this activity of high endeavor. We are just an instrument of these Samaritans to bring smile on the face of poor.

The Sabha is indeed fortunate to have Dr. APJ Abdul Kalam with us today. Every major milestone that the Sabha has reached, be it in fine arts or healthcare, he has been there to guide us and enthuse us to higher levels of performance. His mere presence has a magical catalytic influence that propels us to greater heights of performance. Be it the golden jubilee, the diamond jubilee or now the Ruby jubilee of the medical centre, his blessings and words of wisdom have enriched us. We are beholden to him and shall always strive to be worthy of the confidence that he has in institutions like us.

There can be no better way to celebrate the Ruby jubilee than to honour men and women who have redefined community healthcare in the country and draw inspiration from them as we surge ahead. The seven who adorn the stage today are persons of exceptional achievements that have been soaked in sublime humility. There are shining examples of service, indomitable will and above all unrelenting devotion to the cause they serve. In honouring them, we honour ourselves. From limelight to light, may we be guided to serve without expectation and be inspired by all these people on the dais. May our lives be illumined by an extended hand of support to the poor and ailing humanity.

Thank you and God bless us all.

(Compiled from the audio tapes of the address)

**ADDRESS OF Bharat Ratna DR. APJ Abdul Kalam,
Former PRESIDENT OF India AT THE RUBY JUBILEE CELEBRATIONS OF
SRI SHANMUKHANANDA MEDICAL CENTRE ON MONDAY, 23RD MARCH 2015.**



"Healthcare is a Noble Mission"

Hospital should give hope and care to patients and look angelic

I am delighted to participate in the Shanmukha Healthcare Ruby Awards function organized by the Shanmukhananda Fine Arts and Sangeetha Sabha, Mumbai. My greetings to the Management, Staff and Members of the Sabha and Shankukhananda Medical Centre.

Friends, Sri Shanmukhananda Fine Arts and Sangeetha Sabha is indeed a sacred place where legends of Indian Music and fine Arts have performed. The Shanmukhananda Sabha is a living tradition of celebrating excellence in life. I was here when the Sabha celebrates its Diamond Jubilee in 2012. I am indeed very happy to be here again when the Sabha is celebrating 40 years of its

healthcare services. More than 60,000 outpatients now visits your facility every year and giving them best quality healthcare at affordable prices in a city like Mumbai is indeed a daunting task. It cannot be done without selfless services; astute management and above all determination of the people to serve without any bias.

Friends, I am glad to know that Sri. Shanmukhananda Sabha's Medical Centre, Mumbai is celebrating its Ruby Jubilee. This great institution was established in the year 1974 with an aim to provide free or highly subsidized medical care for the needy.

I was delighted to learn that the institution has over 30 leading Doctors working on honorary basis. The outpatient capacity of the center is more than 60,000 per year and providing low cost healthcare in many fields including eye care, dialysis and many others healthcare to those who cannot afford

I congratulate the pioneers of the Sri. Shanmukhananda Sabha's Medical Centre, Mumbai who have laid a robust Medical foundation and have facilitated great medical facilities for the needy section of the society. Smt. Latifabi 103 years old and Smt. Rampyari Gupta 105 years old are witnessing this event. My reverence and greetings to them.

I would like to congratulate the Sabha's Ruby Healthcare Award winners for being nominated for the Sri. Shanmukhananda Sabha's Healthcare Ruby Awards.

1. Smt. Malathi Venkatesan
2. Kumari Malavath Purna
3. Doctors for You, NGO
4. Smt. Chhaya Pramod Lal
5. Dr. R.V Ramani, Shankara Eye Care Hospital
6. Shri. Harakhchand Savla
7. Dr. Georgi Abraham of Tanker Foundation

When I am in the midst of such award winning healthcare givers, I would like to talk on the topic "Healthcare is a Noble Mission".

My visualization of great Healthcare centers

Dear friends, I visualize a great healthcare center with the following characteristics:

1. Patient is the most important person in the hospital. When the patient enters, the hospital presents an angelic look and all the team members of the hospital always wear smiles. The

patient feels that "I am going to get cured". I am sure the Shanmukhananda Medical Centre possess all these characteristics. Friends, now I would like to talk about six virtues a care giver must possess.

- 2 The hospital consumes less electricity and less water by adopting green building for all modernization tasks. The choice of the power source is solar and wind.
3. The hospital premises are totally noise free.
- 4 All the test reports and treatment schedule get attached to the data base of the patient through Electronic Medical Record without the need of the patient or the relatives to search for the reports. The data-base is updated and authenticated every hour.
5. Maintains the database of all the cases treated by the hospital in the past which are easily retrievable
6. Patient is not subjected to diagnostic pain.
- 7 The surroundings of the hospital is green with full of trees with seasonal flowers.
- 8 Further expansion of the hospital is in vertical mode leading to fast movement of the patient and doctors for medical treatment.
- 9 There is no case of hospital induced infection to the patients due to bio-contamination.
10. The patients feel that this is the best place to get treated.
11. The hospital is fully IT enabled leading to virtual connectivity of the patient to the doctor, nurse and the chief of the hospital 24x7. Hospital is also networked with other hospitals nationally and internationally for seeking expert medical advice on unique cases.
- 12 The daily medical conference, attended by the Chief of the hospital, doctors, nurses, paramedics, and relatives of patients of unique cases, reviews problems of the patient and find integrated solutions.

Six virtues a care giver must possess

Friends, I would like to share an experience with Choakyi Nyima Rinpoche, the Chief Monk in Kathmandu and a medical researcher. After nearly a kilometer of walk, I reached the white Kumbha where the chief Monk and his disciples were waiting to receive me. After reception the Chief Monk said, let us go to our study room and I followed him. He climbed the first floor, the second floor, the third floor, the fourth floor and the fifth floor, just like a young boy. Probably the life style has a positive impact on the mind and body. All along I was following and following. When I reached his chamber, I saw a laboratory and a spiritual environment over looking the Himalayas. What surprised me was, his research students come from different parts of the world. Particularly he introduced me to his co-author David R Shlim, MD who is working on a research area, Medicine and Compassion. The Chief Monk Choakyi Nyima Rinpoche and myself exchanged few books. The Monk has written with Dr. David R. Shlim a book titled "Medicine and Compassion". I liked this book and read it during my journey from Kathmandu to Delhi. This book gives six important virtues which a medical practitioner has to possess towards their patients.

First virtue is generosity; the second virtue is pure ethics; third is tolerance, fourth is perseverance, fifth is cultivating pure concentration and the sixth virtue is to be intelligent. These virtues will empower the care givers with a humane heart. I am sure, doctors, nurses and paramedical staff will be continue to acquire human virtue that will reinforce confidence on the healthcare system.

Now I would like to discuss about the example about a cardio-surgeon who has dedicated his life to the service of the needy.

Evolution of great hospital

Beginning in the early 1980's Indian healthcare has gone into a transformation. No one now goes abroad for receiving treatment, rather a large number of foreigners come to India to receive world class treatment at a competitive cost.

What message can I give to Sri. Shanmukhananda Sabha's Medical Centre, who have been doing very good work? Or is it enough to be just good? Is it enough to replicate what good is happening elsewhere? Or, should we aspire to be the best in the world in certain areas? Or, even lead the state-of-the-art in some emerging scientific frontier. I therefore decided to speak to you today on pursuing excellence through ethical practices and transforming an organization in to a great institution.

What makes a healthcare organization great? The general answer is quality of the healthcare delivery. It is around the axis of quality of healthcare delivery that issues like availability of best technology, presence of experienced doctors, well-trained and compassionate nurses, patient safety, recovery period, and outcomes revolve. But what is quality care? Who defines it? How do we measure quality? And how do patients know if they are receiving high quality care? Does not in the hierarchy of quality in healthcare, survival comes first, functional status next, and a patient's happiness with their care comes after that? Let me present to you my idea of quality healthcare. This is not my innovation but it has emerged out of my visits to hundreds of hospitals in India and abroad and my discussions with some of the best doctors in the world, including Nobel Laureates.

At the core of quality of healthcare is "First, do no harm" code given by Hippocrates. The idea that physicians must consider all of the ramifications of their decisions and actions is central to the informed practice of medicine. But, today, healthcare is delivered not just by physicians but also by multidisciplinary teams of health care professionals, all interacting with patients and providing expertise in their medical specialties. The addition of all of these specialists to the patient's care team provides a new level of expertise and certainly improves treatment outcomes. But it also increases the number of decisions that must be made every day about what to do or what-not-to-do ? During the treatment process. All of those decisions, and the outcomes they influence, contribute to quality of care.

Next comes the compassion. You may be a good doctor or the most skilled physician in the world and have read everything in your area of expertise. But, if you cannot connect with the patient, sit down at the bedside, smile, and engage your patient in what is truly important to them, you will not be judged as a good doctor or a great physician. Health care in India is facing major changes. There are serious political and financial challenges to transforming care for the Indian population, 1 billion of whom cannot afford world class healthcare. There are enough symptoms of compassion fatigue amongst the nurses and resident doctors and the risk of committing medical errors and patient dissatisfaction with care is real and enormous.

Now I will talk about the ethical dilemma. There are times when quality of care means adapting your treatment to what is feasible and appropriate to that individual and their capacity. Quality care requires the ability to blend clinical therapy goals with the common sense realities of the patient's world.

Constant exposure to pain and suffering is an occupational risk intrinsic to health care. Actually, working in high-risk health care settings is similar in many ways to battlefield combat: prolonged stress, risk and complexity that degrade working memory, emotional regulation, and can result in secondary trauma.

In past few years, the understanding of ethical and compassionate behaviour has grown and science has made enormous strides in this area. We are beginning to understand that ethical

conduct and compassion filled human transactions bring mental and physical health benefits to those who feel it? and research also suggests that compassion is a skill we can strengthen through training. Compassion can indeed be cultivated in every human being and it applies to the fields of education, medicine, business and government etc. that could profoundly change our lives. When I see you all here, at the Sri. Shanmukhananda Sabha's Medical Centre, Mumbai, I am visualizing how the hospital's image influences the patients.

"A Hospital has to be angelic by look and gives the confidence to the patient that "I will be cured". Smiling doctors, smiling nurses, smiling paramedics and smiling staff, and the beautiful environment of the building together bring cheerfulness and hope to the patients."

What is the one quality that you need to possess as healers? **That is medicine with compassion.**

Conclusion

There was a meeting of cured patients, their doctors and a few social workers in a hospital. One important point emerged during the interaction was, that the relationship between the patient, doctor, nurses and paramedics extends to patients' family. This in turn, transmits effective messages from one family to another family on advice to prevent diseases, necessity of periodic checks, the dietary habits and the need for life-style changes including exercise for good health. Actually, I believe this good contact between the doctor, nurses, paramedics and patients is very valuable. I request every one of you to become a teacher for the families of patients.

My greetings and best wishes to Management, Doctors and other staff members for success in their mission of providing quality healthcare to all particularly the needy

May God bless you.

Dr. APJ Abdul Kalam



**Smt Arundhati Bhattacharya,
first woman Chairperson of State Bank of India**



Honourable Chief Guest Bharat Ratna Dr. Abdul Kalam, former President of India, Dignitaries and officials from Sabha, Dr. Shankar, President and Shri Sundar Rajan, Convenor, Ruby Jubilee Healthcare Awardees, esteemed guests, ladies and gentlemen. At the outset I offer my congratulations and felicitation to Sri Shanmukhananda Medical Centre and all those associated with this noble institution on its Ruby Centenary celebrations. 40 years of continuous healthcare initiatives by the Sabha speaks volumes about the extra-ordinary sense of commitment and dedication displayed by the functionaries of the Sabha towards humanity and the people they serve. Good Medical facilities and related services are a much needed requirement of the society and there are many institutions and people who fulfill such needs. However, what makes Sri Shanmukhananda Medical Center stand

out is the fact that eminent services are provided to the common man at free or very affordable low cost. This kind of service and institution is unique as it combines compassion and unstinted care. I am given to understand that the Dialysis Centre provides dialysis at a cost which is one of the lowest in the country. Their medical camps and outreach efforts in distant areas brings healthcare to the doorstep of the needy. It is, therefore, not surprising that the medical centre alone has an outpatient count of 60,000 annually and with other wings / ventures of Sabha, the number of patients crosses 5 lakhs. It is also to their credit that 2 of their oldest surviving patients are 108 & 105 years old, which impress one with the high level of diagnostic and medical skill and patients care that is embedded in the ethos of the Centre and its people.

SBI too has had the honour of being associated with the noble cause espoused by the Sabha by way of a small contribution to its Eye Care Department, to facilitate improved infrastructure for community ophthalmology facilities. The Sabha has kindly named it the 'SBI Retina Care' department and I am proud that through the aegis of the Sabha, the Bank too could participate and extend a supporting hand to the poor and vulnerable sections for their medical help. It is my firm belief that all of us, whether individuals or institutions should be committed to contribute our mite to the welfare of the society in whatever form and with whatever resources at our disposal and we in SBI strive to do this in every way we can. Medical equipment have been provided to 76 centres worth Rs. 19.69 crores during last year, in addition to making available Ambulances and Multi-utility medical vans to institutions engaged in the medical care arena.

We continue to look forward to broaden our contribution to society in future as well.

Last, but not the least my compliments to the Ruby Healthcare awardees. Such awards not only celebrate the spirit of humanity but are also a source of inspiration to so many others who are treading this noble path.

My best wishes once again on your Ruby Jubilee Celebrations and Godspeed to your endeavours.

Thank you.

Music Therapy

Dr. V.V. Srivatsa



(This is a reproduction of the keynote address delivered by late Dr. V.V. Srivatsa at the Symposium on Music Therapy organized by the Sabha in September 2002).

I consider it a unique honour to present this key-note address at this seminar dedicated to Music Therapy.

Scholars and savants have extolled the virtues of the audio-faculty of bipeds and have rated it as the prime sensory function.

While Goswami Tulsidas wrote :

*Madhur vachan te aushadi, katuk vachan te teer,
Shravan dwar jo sancharai, saalai sakal sareer*

(Good words are palliatives while harsh utterances strike like a bow, what enters through the ear pervades the entire corpus)

The Tamil poet, Tiruvalluvar observed :

Chelvattut Chelvam shevich chelvam – ach chelvam chelvattul ellam talai
(The hearing faculty is the greatest gift bestowed on humans)

Music, essentially and fundamentally, is an audio-satisfactory presentation of sound. The standards of satisfaction could vary from individual to individual. Some may prefer soft sol-fa notes, while others revel in cacophonic reverberations. The nexus, the linkage between audio-satisfactory sounds and anatomical reactions thereto, was established long ago and continues to be accepted without any reservations.

Ancient history records the recognition of this facet, in realms like Egypt, Greece, Persia and Rome. Egyptian medical documents record the influence of music on the human corpus. Homer has chronicled the arrest of haemorrhage in Ulysses by musical therapy. We also find music having been used as a curative medium, by Xenocratis, for treatment of lymphatics and by Auralianus, for curing sciatica. Reference to such treatment is also found in an ancient book called Shafa, by an Arabic Hakim called Bu Ali Sena.

Reverting to indigenous ethos, ancient musical treatises have held the view that sound is produced by the fusion of two natural elements – Vayu and Agni, in the Moolaadhara Chakra located at the base of the spinal cord. Recall Tyagarajaswami's statement moolaadharaja naada meruguta mudamaku mokshami raa and Muthuswami Dikshitar's observation, parakati kruta vaikhari swabhaava. At this juncture, it would be apt to quote Sarngadeva :

*Atma vivakshamaano, auam manah prerayate manah
Dehastamvahnimaahanti, sa prerayati maarutum
Brahmagranithi stilah so, atah krmaat oordhuva pathe charan
Nabhi, hrut, kantha, moordhaasyeshwa, aavirbhaavayate dhwani*

(Production of sound, in the human body, is self-willed, is self-motivated and this process passes through the nerve called Brahma-granthi, ascending to higher levels like the navel, heart, throat, nose and brain)

The salutary effect of sound-manifestation has been stated by Sarngadeva. This establishes the nexus between sound and the human anatomy. Musical Therapy, it can be said, is an inversion of

this postulation. If the link is established, would the infusion of music into the human body, have curative effects?

The handicap that we face in investigation of this issue is the plethora of chronicles, parables and empirical data. We cannot deny the veracity of what has been recorded, in some cases documentarily, but we lack intrinsic details of how cure was achieved. Insomnia undergone by Emperor Jehangir, was cured by the continuous drone of four Tanpuras. Nawab Ali Khan of Rampur was cured of his paralytic stroke, by incessant hearing of Raga Jaijivanti, played on the veena. Sound is said to affect even embryos. In days bygone, the ritual of veena-playing used to be observed during the ceremony called "Pumsavana Seemantha", so that the developing child, in the mother's womb, is properly moulded.

The power of music may have been demonstrated, time and again but the exact nature of usage of music in medical treatment, still remains as a riddle. It is yet unclear whether the effect of music is physical, physiological or psychological or whether it is an amalgam of these three aspects.

Research into the therapeutic effects of music has been extremely sinusoidal. For centuries, this subject appears to have been neglected and research remained dormant. It is only in the recent past, that we came across concerted effort in the study of therapeutic effects of music Miss Julian Alwin, devoted considerable time to such study under the aegis of the Society for Musical Therapy and Remedial Music, in the United Kingdom. Max Schoen and Esther Gatewood, are amongst the pioneer-researchers. There has been a concerted revival of such research, about twenty years back, in India. This subject has been the object of attention of the famous neuro-surgeon, Brigadier Dr. B. Ramamurthy and it is our singular fortune to have him in our midst.

The notable followers of Hippocrates have contributed their mite, in practical and tangible terms. We come across findings of Dr. Bellamy Gardner of the United States of America, who has recorded particulars of these experiments in respect of relief to nervous complaints, achieved by playing of military marches. His records provide data adequately, without enough analysis. His findings confirm the employment of bards called Rassos by the Rajputs, who sang tunes of valour and bravery, when the Rajputs went to the battle-field. Interestingly, the Raga Hamvir-Kalyani, (casually called Hamir-Kalyani) was evolved by Hamvir-Rasso (Muthuswami Dikshitar has proved that the correct name is Hamvir-Kalyani). A Russian, Dr. Dogial, has summarized the effects of music, on homo-sapiens:

1. Music affects circulation levels of blood
2. Consequently, it can regulate blood pressure.
3. Pulse and heart-beat frequency are affected by music.
4. Breath peaks and troughs synchronise with music levels.
5. Pitch and volume of music, do matter.

One of the earliest attempts at systematic research, can be traced to the experiments conducted by the Guild of St. Cecilia in 1891 – this was a forerunner to Dr. Dogial's findings.

Musical therapy has attracted members of the musical and musicological fraternity, as well. We have on hand, the papers published by Mr.N.M. Adhyantayya, an erstwhile member of the Experts' Committee of the Music Academy, Chennai – an organization I have been associated with for many years. Dr. Padma Murthy of Mysore has also inquired into the therapeutic effects of music. The Raga Research Centre, directed by Dr. Kunakkudi Vaidyanathan, is engaged in such effort. Work carried out by the Raga Research Centre has been multi-dimensioned. Their findings include Shankarabharanam as a curative for blood-pressure and Ananra Bhairavi as a panacea for hypertension. Patients have certified to such effects.

There is a hard-core of truth in such findings. We come across many Ragas, which have the Sanchara, movement, in the ascending scale, with the Swaras, pa-dha-sa or pa-dha-pa-sa and

such Ragas are said to impart an effect of this type viz. Begada, Mohana, Poorvi-Kalyani, and Ananda Bhairavi.

Our forefathers perceived the sanctity of the Naada-Brahman, the eternity and efficacy of sound. Music is a sublime art and an overdose of analysis will not be conducive to the artistic temperament. Science steps in, where art has left its mark. A scientist classifies and analyses what art has produced. There is an element of science, in art and vice-versa. As Marjorie Sykes stated,

"A tonne of intellectual theorization is not worth an ounce of practice"

It is time that artists and scientists sincerely collaborated, on a long-term basis, to study the therapeutic effects of music.

Science has advanced to a considerable extent and sensitive instruments like electro-cardiograms, cathode-ray oscillographs, Ein thovan Galvanometer, Kymographic drum for measurement of muscular tension are available. The Krautkramer Oscillograph highlights vocal inconsistencies and the dire need for voice culture, Shruti-Shuddha. Perhaps, instrumental music has a march over vocal rendition, in musical therapy. Piped-music, soft instrumental music, is nowadays, an accepted tool to ameliorate corporate management.

It is unique and commendable that Sri Shanmukhananda Fine Arts and Sangeetha Sabha, Mumbai, has accorded primacy to Musical Therapy and has arranged this Symposium, as integral to its Golden Jubilee Celebrations, with several illustrious participants, members of an intellectual galaxy. I have very fond memories of my association with this Sabha, during my near quarter-century residence in Mumbai. I wish to express my gratitude, especially to Shri S. Seshadri, for having remembered me and for having invited me to address you today. Surely, this may be an incipient step; but it is a step in the right direction. I wish this Seminar all success.

Dr. V.V. Srivatsa was a doctorate in Music, a composer-cum-renowned musicologist and a member of Experts' Advisory Committee of the Music Academy, Chennai.

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MUSIC FOR THERAPY

Dr. Raja Ramanna



(This is a reproduction of the paper presented by late Dr. Raja Ramanna at the Symposium on Music Therapy organized by the Sabha in September 2002).

There is no doubt that music affects the brain in some direct manner. It is only human beings that show this reaction. Birds use it as codes and dogs respond to music depending on the breed. Some of them go crazy about, in the sense they leave all other things and come to listen to the player. Just as among humans, it differs from dog to dog.

Among humans, musicians can be divided into four groups. 1. Performers 2. Composers 3. Listeners and lastly 4. those who do not respond to any music at all. Many musicians are good performers as well as great composers. It is known that types of music vary in such a way their classification can take a person to Moksha or incite it person to commit murder or something like that.

I will make the following assumptions to analyze the categories, the group which loves music and who with a little training can appreciate all classical serious types of music. The training or the natural abilities can be enhanced depending on the type of music, which can be clearly demarcated as melodic and harmonic. The differences of response of listeners are because :

1. in the pure melodic style where the brain recognizes the music in the horizontal way and
2. in the harmonic style, which involves harmony and counterpoint where the listening process is vertical.

The basic difference comes about from the fact that a listener can be trained to either the horizontal or vertical style of listening or both.

Most Indian music is horizontal in that when the Pakavadya is playing and the main performer is singing a different set of musical notes by the same Raga, the listener follows them in a horizontal mode as separate note sequences. In classical Western Music, the listener hears musical notes played together either by different instruments or voices, each different from the main key is heard together as a vertical combination. The Raga system, thanks to Venkatamakhin, gets musical variety from the tetra-chords of the Melakartha system, whereas the European musician gets his variety through modulation i.e. by change of Shruti in a well-tempered scale.

The origin of counterpoint and harmony is recent in that it started with the European Renaissance as a triviality from Church music like the "catch" known as the "three blind mice". Its great period starts with Bach in the 18th century and ends with the Romantics in the last century. People believe that it has now past its peak, but not quite dead as modern Harmony exists but the impact on the brain seems to be more intellectual than emotional. Harmony has generated many degenerate forms such as jazz, pop, etc. which have a big following.

I give as example, a fugue of Bach on the Casio. Bach's music was written for the harpsichord now obsolete, and the Organ.

My colleagues and I have attempted to try the effect of Harmony on some of Purandara Dasa's Devarnamas in the shape of a vertical Pakavadya. It is for you to judge from the presentations whether the religious joy of the Devarnamas are enhanced or suppressed. Purandara Dasa is earlier to Bach by a 100 years.

A doctorate in Education (London) and an L.R.S.M (London), Dr. Raja Ramanna's field of specialization was as vast and versatile as Nuclear Physics, Reactor Physics and Design, European Music and Philosophy.

Music As Stimulant

Sangeetha Kalanidhi Nedunuri Krishnamurthy



(This is a reproduction of the paper presented by Sangeetha Kalanidhi Shri Nedunuri Krishnamurthy at the Symposium on Music Therapy organized by the Sabha in September 2002).

Music is the 'language' of 'emotion'. What is 'language' then? Language is the dress of 'thought'. A thought or an emotion needs 'medium' for expression or communication. Music is 'the tendermost' of such media.

The development of this 'language of emotion', "music", is distinct for each geographical segment of this world and a rich science 'per se'. So far as our Indian musical tradition is concerned, it dates back to Vedic or even pre-Vedic times. The Vedas with Udatta, Anudatta and Swarita modulations are basically viewed as forms of 'intensified speech', which inculcates a feeling of awe and wonder with a spiritual fragrance in the conditioned ancient Indian mind. Our classical music described as the offshoot of Sama Veda, thus, is just not an abstract melody for us. It has a deeper meaning to the psyche, be it individual or societal.

The word "Stimulant" has different connotations for different professionals of a society. Physician, Pharmacologist, Forensic Expert, Psychiatrist and a sportsman have their own distinct shades of interpretations for the same word. But basically all agree on the underlying principle that "Stimulant" elevates mood, brightens spirit, and brings about a significant change in the level of activity.

Now with this backdrop let us deliberate on the issue 'Music as Stimulant'. Our traditional music - be it Hindustani or Classical Carnatic - is mainly a form of prayer to the multitudinal forms and symbols of the omniscient, omnipotent and omnipresent. As per the Indian philosophy there are nine paths of devotion - Nava Vidha Bhakti Marga, amongst which Sankeerthana (singing) is one. The great saint - composer Tyagaraja aptly said *Sangeetha Jnanamu Bhakthi Vina Sanmaragamu galade manasa?* (Is there a better way to reach God, than the knowledge of music and devotion unto Him?). So the innermost wish of the human being should be to become one with the ultimate Supreme God Almighty. The urge of 'Atma' to merge with 'Paramatma' is the basis of our philosophy. The same we call as 'Moksha' (Salvation) too. Again in the words of Tyagaraja this is the royal path - *Chakkkani Raja Margamu*! Now, the question is, how does "Music" fit in as a stimulant in this scenario? Answer is simple - **It Stimulates The Atma's Desire To Become One With The Paramatma!**

Let us dwell upon the lovely Pallavi of Tyagaraja's *Nada Loludai Brahmananda Mandave, Manasa*! Get absorbed in the NADA and be blessed with that inexplicable bliss of the highest order "Brahmananda"! What is this Nada? Is it the sound produced by articulating the text of a musical composition? Is it the Raga? Is it the Swara Kalpana? Nay - There is no explanation nor proper English equivalent for the word NADA! It is a holistic effect of the verbal/non verbal components, music sung or played by a performer, who entirely submits himself / herself at the feet of that supreme consciousness i.e. NADA TANU - SANKARA! The Sruti Suddham, Laya Suddham, Swara Suddham and Raga Bhava enriching the Sahitya Bhava create such a spiritual ambience that the performer is 'stimulated' into a different plant, quite different and away from our normal mundane perceptions! That is the level where one is rid of TAPA THRAYA (The three eternal worries) and ARU SHADVARGA (The Six evil enemies) The performer is away and above from his/her own 'Self'. There at that level where there is no perception of this external world what is perceived is nothing but an incessant stream of joy that is Brahmananda. True purpose of music is to stimulate the soul to reach the divine pedestal and stay put!

'Sa ri ga ma pa da ni' are the seven "Beejaksharas" (Primordial syllables) of the Moksha Siddhi Mantra! The Upasana (Penance)...by constant contemplation on those heavenly angelic beauties of Swara and the eternal bliss the seeker's soul is stimulated into unison with the soul

supreme the "PARAMATHMA" ! This is what Tyagaraja meant in his Kriti *Sobhillu Sapta Swara Sundarula Bhajimpave Manasa* and also "Mooladharaja Nada Meruguta Mudamagu Mokshamura" in the Sankarabharana Krti *Swara Raga Sudha Rasa Yutha Bhakthi Swargapa Vargamura* ! Tyagaraja himself is the best example of this 'Nada yoga' ! Music was his breath, Music was his life And it was 'Music' which ultimately stimulated his soul to reach HIM !!! He is **Nada Yogi** and his life of music is *Tyagaraja Yoga Vaibhavam*.

In many a composition like *Sangeetha Jnanamu* (referred to earlier) *Sukhi Yevaro* (Who is the ultimate happy being?) *Santhamu Leka Soukhyamu Ledu* (without peace there is no comfort) and others, the Saint Composer Tyagaraja explained the ways and means by which one can renounce worldly attractions and concentrate on that one divine bliss and thus stimulate the soul to attain Moksha.

One more wonderful aspect of our Music is that, not only the performer, but also the listener, who is conditioned to this Nada Sukha is also transported to a similar plane, as the performer (Imagine a sparrow, in an aeroplane) This is how conditioning the children and youth of the society to our traditional music systems stimulates them to become members of a peaceful society. The pleasantly divine music stimulates only the 'positive' thoughts, sentiments and emotions, with divine discipline. So in one word, music is the first step, in stimulation of an individual or commune into an eternally blissful existence, in perfect balance with nature around.

Talking about Nature, Muthuswami Dikshitar's Amritha Varshini stimulated the skies to quench the thirst of Parched, rain-starved Ettayapuram region which was famine struck!

Music should be learnt as a science and presented as an art. Share the views of Brigadier (Hon.) Dr. B. Ramamurthi, the distinguished Neurosurgeon :

"Music pleasant to ears, influences the Central Nervous System and the brain and induces a beneficial state of equilibrium inducing a like tranquility in organs and systems. When one listens to music that is familiar and pleasing, slowly he finds he has excluded all other thoughts and impulses and in this 'LAYA YOGA' the energies of the brain are concentrated and 'One pointed' and there ensues a sense of calm and bliss. When there is pleasing and soothing background music, the subconscious mind gets interested in music, while the upper mind continues to do the job on hand. THE JOB THEN IS BETTER DONE IN A SENSE OF PEACE SANS FATIGUE AND BOREDOM"

Imagine the precision of a neurosurgeon's knife which cuts through live brains! This is the stimulatory effect of music on a famous neurosurgeon's mind and hand! Res ipsa Loquitor!

Let me conclude my observations on the issue, with the words of Garland N. Rajagopalan, which very effectively summarise the sum total effect of music:

"Music has played significant role in enlivening domestic, devotional , social, political, occupational etc. activities and there is a rich crop of lore, scriptures and songs. Music does not lay claim to tall orders but it has soothed disturbing trends, lent comfort to distressed souls and invested its votary with much unknown and known healing advantages, mental and physical. It has invested the hearer and the environment with SANTHAM and SOUKHYAM'.

Inta Soukhyamani Evariki teliyunu? "Who knows that this (Music) is so blissful?"

He who listens, he who enjoys, he who experiences ... KNOWS!.

NADA BINDU KALADI NAMO NAMA !

Sangeetha Kalanidhi Nedunuri Krishnamurthy was one of the top ranking performer-cum-teachers, a cultural ambassador in the world of music.

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PART - II



Nedunuri Krishnamurthy
(1927-2014)





SRI SHANMUKHANANDA NATIONAL EMINENCE AWARD



Shri Nedunuri Krishnamurthy

Music is a representation of divine beauty. It is the harmonious voice of creation positioned between the regions of the mind and of matter, a mediator between the spiritual and sensual life. It is a universal language of emotions and a vehicle of human feelings, answering to various moods of the mind. Indian music has a very long unbroken tradition and is an accumulated heritage of centuries.

Shanmukhananda Sabha was founded in 1952 to preserve, promote, propagate and popularise the rich traditional culture of our nation in the field of Performing Arts.

For over five decades, the Shanmukhananda Fine Arts & Sangeetha Sabha has held the center stage in the country for promotion of Music in its widest import. The Institution is a part of the living history; a monument to cultural synthesis, one singular object in its multi-faceted dimensions and secular nature epitomizes the nation itself. The Shanmukhananda Sabha is a living tradition.

In Fine Arts, we have the closest approach to universality. It brings peace which passeth understanding. Its immortal spirit ministers to human need for sweetness and light. Sri Shanmukhananda National Eminence Award provides an institutional framework for honouring legendary and lifetime contributions in the field of Fine Arts.

Sangeetha Kalanidhi, Shri Nedunuri Krishnamurthy was born on 10th October 1927, to late Shri Ramamurthy Pantulu and Smt. Vijayalakshmi of Kothapalli, Pittapuram Taluk, Andhra Pradesh, India. Shri Krishnamurthy bears deep musical heredity through his mother and maternal uncle.

Shri Krishnamurthy joined the Maharajah's Music College at Vizianagaram in the year 1940 and received his initial training in Violin and Vocal from the late Shri Dwaram Narasinga Rao Naidu and started giving Vocal Music performances since 1945. In 1949 he came under the influence of great master Sangeetha Kalanidhi - Padmabhushan Dr. Sripada Pinakapani. Under his guidance, he formed a style of his own, followed by many. Shri Nedunuri is a Top Rank artiste in the A.I.R. and has been performing for more than five decades since 1951.

Shri Nedunuri visited United States, United Kingdom, Australia, Canada, and Singapore and enthralled the audience with his scintillating music. His contribution to the cause of Annamayya Sankeerthanas was acclaimed by the musicians and music lovers all over the world.

He has secured many awards, to mention few here - Sangeet Natak Academy Award in 1986 from Central Sangeet Natak Academy, Sri Kala Prapurna, in the year 1991 from Santhi Renaissance International Foundation (SRI Foundation, USA), Sangeetha Kalanidhi in 1991 from Madras Music Academy, Annamacharya Vidwanmani in 1995 from Sri Annamacharya Project of North America (SAORA), Chicago, USA, Annamacharya Bharathi in 1999 from Sangeetha Vidwat Sabha, Kakinada and National Artiste Award in 2004 from Prasara Bharati, New Delhi.

The Shanmukhananda Sabha is privileged to honour the legendary Sangeetha Kalanidhi, Shri Nedunuri Krishnamurthy with Sri Shanmukhananda National Eminence Award for lifetime achievement in Carnatic Music.

Given on Sunday, the 7th day of March 2010 at Mumbai

President

My Guru – Nada Yogi

Shri Garimella Balakrishna Prasad



The author with Shri Nedunuri Krishnamurthy

Nada Yogi, Sangeetha Kalanidhi, T.T.D Asthana Vidwan Dr. Shri Nedunuri Krishnamurthy was a God sent boon to the world of music. He was not only one among the best Carnatic musicians of our country, but also a highly venerated personality among the classical music connoisseurs across the world. He was not just a great vocalist and melodious music composer who set to music many lyrics of saint poets like Tallapaka Annamacharya, Bhadrachala Ramadasu, Kaivara Amara Narayanaswamy and Narayana Teertha but also an excellent teacher. For him, music was the very purpose of life. Music was his breath.

He used to often tell me that in classical music, straight notes, which many classical musicians ignore while focusing more on gamakam, are also very important and the key is to know how, when and to what extent they should be used. He used to sing aesthetically with that right balance, not just during innumerable hours of practice, when I mostly played tambura for him, but also in every concert. In his view, light music is a derivative of Carnatic music but only with a lesser importance on weight of the gamakams.

He used to explain to me how music is a mix and match of mathematics, science and art. For him, music was incomplete without devotion and commitment. He would never sing a musical phrase that was either vague or irrational. Such was his meticulous expression of music.

In 1976, I joined the Annamacharya Project as a scholarship student under Shri Nedunuri. Apart from teaching music, he used to give very interesting assignments. One of them was for me to listen to an hour of a Carnatic music concert that was broadcast on Chennai Radio Station every morning. I had to prepare notes about the entire concert, about the items, ragas and most importantly what I liked and what I did not like in the concert. It was indeed an interesting period for it not only helped in learning Carnatic music but also helped develop a very critical and analytical outlook towards singing, listening and composing extempore music. He told me quite often that an artiste should never render raga alapana or swara-kalpana (extempore music) without a definite idea, and should not render a song without knowing the meaning of it. And one should often practise one avartanam, kalpana swaras for songs in different talams. Invaluable education!

There are many great musicians who give us an out of this world experience. One such experience that I had from him cannot be described in mere words. For it was magical. Once Shri Nedunuri started singing Bhairavi ragam. It went on for more than an hour. I was wide awake and deeply immersed in his divine voice, lost in the trance of Bhairavi. And then suddenly, an angelic beauty in dazzling ornaments flashed in front of me. "I am Bhairavi" said she and vanished. I was dumbstruck.

There are certain qualities of his that I admired very much for they were so educative. He started every morning by singing *Gajananayutam*, a Dikshitar kriti on Lord Ganesha, followed by a kriti on Lord Shanmukha and a Syama Sastri kriti *Durusuga* in Saveri ragam and many other spontaneous exercises in his own way. But he would sincerely sing the same *Gajananayutam* before every practice, recording, concert or a TV shoot no matter when they happen, even if it's on the same day. He would never leave for an event from his home without visiting the nearby Ganesha Temple. It teaches us how sincere an artiste should be while presenting music and also shows how devoted he was to each effort that he made, for he prayed for its success.

I regard myself lucky and blessed to have been associated with my guru Shri Nedunuri for 38 years. As an artiste, I worked with him on many audio recording projects, TV & Radio programs and publication of notation books. We discussed for hours about various genres of music, outlook of musicians and evolving trends. He answered my countless doubts sincerely and with a lot of patience with the intent of not just convincing me but also correcting me where due. All his answers only reflect his thoughtful practice of music over decades and his deep and keen observations from senior vidwans and his guru Dr. Sripada Pinakapani.

Our relationship enabled me to discuss with him not just about music but also about lyrics, particularly of Annamacharya. My commitment to the works of Annamacharya and my logical outlook towards the presentation and appeal to audience slowly gave him confidence in me to discuss many aspects while composing music. There were times when he would change the tune and raga altogether based on my opinion and suggestion. Based on my views, he picked ragas like Vijayanagari, Devamanohari and Sunadavinodini to compose some wonderful tunes. Such was his simplicity.

He left me with so many sweet memories. What I recollected here would only make a drop in the ocean. He guided me, encouraged me and blessed me all the while. Blessed am I for having such a great vidwan as my guru who nurtured me to become a popular singer and composer that I have become today and to have been graced with the title of T.T.D Asthana Vidwan and to have won a place in the hearts of countless music lovers and devotees.

Thank you 'Shanmukha' for giving me this opportunity to share a few of my indelible impressions and experiences with my guru, a true Nada Yogi, Shri Nedunuri.

T.T.D Asthana Vidwan Garmella Balakrishna Prasad is a senior disciple of Shri Nedunuri Krishnamurthy based in Tirupati.

CONGRATULATIONS



Sudha Ragunathan



A. Kanyakumari

Popular Carnatic vocalist Sudha Ragunathan and Carnatic violinist A. Kanyakumari are recipients of Padma awards this year. While Sudha Ragunathan has been awarded Padma Bhushan, A. Kanyakumari has been conferred Padma Shri. The awards were presented by President Pranab Mukherjee on 30th March at a Civil Investiture Ceremony held at Rashtrapati Bhavan.

My Experiences with 'Mashtaru'

Dr K Saraswati Vidyarthi



◀ Dr. Saraswati Vidyarthi with Shri Nedunuri Krishnamurthy

"Talli tandri guru daivamu neevani tarachu gaanu ninnu nammi yundagaa...." (Tyagaraja's *Nenarunchara* in Simhavahini)

My guru Nedunuri Sir is my mother, father, mentor and God. I used to call him 'Mashtaru' (revered teacher). My class at his residence was from 4pm to 6pm every day. Rest of the learning would be during other activities like walking. Mashtaru was inseparable from music. Most of the time he would do something related to music. He would sing or teach, think or talk about music. He frequently used to discuss the styles of several great masters and the speciality of each style. I learnt from him under Gurukula system. If he went out, he took me along and his flow of musical thoughts would go on all along the journey. He would enlighten me on some aspect every time he spoke. Mashtaru used to say "My Guru Panigaru taught me the same way. I used to follow him to every place and used to be with him all the time. Only difference is that we are going in a car now. In those days, we used to go by a rickshaw. We would get into the rickshaw and be seated, and Guruvuguru's unstoppable flow of manodharmam would begin. Laden with anuswaram, his music was amazingly creative and at the same full of raga bhava and madhurya. I am only passing to you the little bit that I picked up from my Guruvuguru".

Mashtaru never left his students without perfecting an aspect, be it raga alapana, niraval or swarakalpana. He would teach all the finer aspects and very minute things like the difference in handling the individual swaras in different ragas. For instance, when he sang Kalyani, he would focus on antara gandharam and prati madhyamam and would demonstrate the difference in the treatment of the same antara gandharam and prati madhyamam in Vachaspathi

Mashtaru frequently used to emphasise on singing a number of half avaritana kalpana swaras in Adi talam and one avaritana kalpana swaras in Rupakam, Khanda Chapu and Misra Chapu talams. His flow of short kalpana swaras for a kriti would go upto 60 minutes. The variety he brought out in every kalpana swara used to be mind boggling. Mashtaru would also insist on singing kalpana swaras thoughtfully. Mashtaru used to say - "There has to be an idea around which you develop the kalpana swaram. You can sing a kalpana swaram using long notes, or you could sing double notes (janta) or jumping notes (datu) or patterns of threes, fours, fives, or a combination of these things. To efficiently sing kalpana swaras, you should study tana varnams a lot!"

All the disciples of Mashtaru enjoyed a unique relationship with him. He never pampered his disciples but was extremely concerned about them. I will share just one of my experiences with Mashtaru which speaks volumes of his love and concern for his disciples. Those days I used to feel a little nervous to sing in front of Mashtaru in a concert. One day, I went for Paatham (music class) as usual. Mashtaru suddenly started talking about my concert that happened the previous evening. I was shocked because I did not see him in the concert. He was not there and I courageously sang whatever little I could. As I began to wonder how he heard the concert, he said to me, "Saraswati, to listen to your concert, I had to come wrapped up in a shawl, and had to sit in some corner in the last row. If I don't listen to you, how will I be able to tell you what is good and what is not? Next time, I want to listen to your concert sitting in the first row." Mashtaru subsequently came to many of my concerts. He would sit in the first row and would later give his

comments. I was also fortunate to have been appreciated and encouraged as a composer by Mashtaru when he heard my first tune *Thalamela Kulamela* of Annamacharya in Poorvikalyani and a varnam in Kadanakutuhalam. Words are insufficient to express my gratitude to Mashtaru. I am indebted to Him.

Dr K Saraswati Vidyadhi is Professor, Department of Music, Andhra University & a top grade artiste of AIR. She is a senior disciple of Shri Nedunuri Krishnamurthy.

SHANMUKHA WINS ABCI AWARD



Shri V.S. Amarnath Sury Vice President, Sri Shanmukhananda Fine Arts & Sangeetha Sabha (2nd from left) receiving the award from Mr Bharat Patel, CMD, Dainik Sandhya Prakash, Bhopal, Madhya Pradesh. Also seen in the pic are Smt Radha Namboodiri, Editor Shanmukha & Shri Ajit V. Morye, Chief Administrative & PR Officer of the Sabha

Shanmukha has won the Silver Trophy under the category of external magazine for its issues for the year 2013 in a contest organized by the Association of Business Communicators of India (ABCI). ABCI is an autonomous body which encourages communicators under various categories and recognizes their contribution every year. This is the first time that the Sabha had sent its entry and among 27 entries, Shanmukha has bagged the Silver Trophy in its maiden appearance.

The award was presented at the 54th Annual Awards Nite of ABCI on 27th February 2015 in a glittering ceremony held at Hotel Taj President, Mumbai. The trophy was presented by Shri Bharat Patel, Chairman & Managing Director, Dainik Sandhya Prakash, Bhopal, Madhya Pradesh to Shri V.S. Amarnath Sury, Vice President, Sri Shanmukhananda Fine Arts & Sangeetha Sabha. Smt Radha Namboodiri, Editor, Shanmukha and Shri Ajit V. Morye, Chief Administrative & PR Officer of the Sabha were also present.

Transcendental Music

Malladi Brothers



~ Malladi Brothers with their Guru Shri Nedunuri Krishnamurthy

Hailing from a traditional family of musicians and music lovers, Carnatic classical music had always been a part of our household.

It was in the early nineties that we first met Gururji. Both of us were in Junior College at the time and we greatly enjoyed listening to the concerts of many musical greats at the AIR studios as well as in other Sabhas and Sangeeta Sammelans in Vijayawada. Our father was working as an Announcer in All India Radio, Vijayawada when he was first acquainted with Shri Nedunuri Krishnamurthygaru. At the time, our father used to work with and learn from Voleti Venkateswarulugaru, Chief Producer at AIR and a silent veteran of music. He used to learn kritis for the "Sangeeta Sikshana" programme. This was when he met Nedunuri garu and became fascinated with his style of music and the way he practised kritis. Our father used to visit him regularly for practice sessions and gradually they began to admire each other's styles and musical lineage.

We had learnt a few varnams and kritis from our father, when he decided to take us to meet Nedunurigaru at his house. Gururji was Principal of the Government Music College in Vijayawada at that time – a very revered personality in the music circles. We sang Todi varnam for him and he started to sing with us, explaining the nuances of varnam singing. We consider it our "poorva janma sukrutham" to have been accepted as his shishyas.

We had taken just a few classes from Gururji in Vijayawada before he relocated to Visakhapatnam. We didn't have to wait long to hear from him; our father received a letter from Guruvuguru asking him to send us to Vizag for musical training and gurukulavasam. What more did we need to hear? We packed our bags and left for Vizag, only returning to Vijayawada when there were exams at college. It all really gained momentum when we graduated from college and moved to Vizag lock, stock and barrel. We took a small room for rent near Gururji's house and started intensive training and tuteiage under his guidance. In the years that we were in Vizag, we also completed our post-graduation in music in Andhra University, where Gururji was professor.

Guruvuguru started lessons with *Gajanan Yutam Ganeshwaram* in Chakravakam. When you listened to Gururji sing, you always had the feeling that he knew exactly what he was singing, what he was articulating and what effect he was trying to get out of each sangati. He was masterful in the way he embellished each sangati, yet balanced all the sangatis out to make every pallavi and charanam sound like a masterpiece. His classes were full of raga alapanas– he would sing one before every kriti he taught us. Never would an alapana sound like the one he had sung any other day. His creativity never ceased to stun us. He used to treat all his disciples as his own children; we were sons to him, just as he was more than a father to us.

There are many who don't know much about the childhood days of Gururji – his inspiration, his aspirations and his pursuit of music as a young and talented man. Guruvuguru was born on October 10, 1927 in Pithapuram near Kakinada, Andhra Pradesh. After initial training from his mother he went to pursue music formally in Vijayanagaram where Dwaram Venkataswamy Naidugaru was the Principal of the Vijayanagaram Music College. He learnt to play the violin and trained for four years under Dwaram Narasingarao Naidu, brother of Shri Venkataswamy Naidu. Gradually he commenced vocal lessons under Venkataswamy Naidugaru himself, and on his suggestion and reference, and with his permission, went to learn from Dr Sripada Pinakapanigaru.

Guruvuguru started taking classes from Dr. Sripada Pinakapanigaru when Panigaru was working as professor in the Medical College at Visakhapatnam. Later when Panigaru moved to Kurnool, Nedunurigu followed him to do gurukulavasam and continue his pursuit of music.

Guruvuguru often used to fondly recollect the memorable times he spent with Panigaru at Kurnool, especially the endless energy and exuberance that Panigaru would imbibe in his music after twelve hours of medical practice and teaching. Panigaru would return from a full day's work at medical college, have his dinner, and then ask Nedunurigu to come for class. Guruvuguru would then take the tambura and start singing. Teaching, singing, practice – it would last endless hours until when the teacher and student would distinctly hear the 3 am daily passenger to Guntakkal. They would retire for a few hours before both resumed their daily duties. We consider ourselves blessed to be part of the illustrious students of Panigaru – some of whom were Voleti Venkateswarulu, Nookala Chinna Satyanarayana, Nedunuri Krishnamurthy, Srirangam Gopalrathnamgaru and our father Malladi Suribabu.

The first Annamayya kriti that Guruvuguru taught us was *Edutanunnadu veede* in Bhujangini. In the years that followed, we were fortunate to learn almost all of the Annamayya kritis that he set to tune, and also work on recording them together at studios. We also had the good fortune and blessing of being able to notate and publish his Annamayya and Bhadrachala Ramadasu tunes.

The very first of Guruvuguru's tunes were popularized and immortalized by none other than Dr.M S Subbulakshmi, in her famous Balaji Pancharatna Mala – the first set of Annamacharya kritis that was released as an audio cassette by TTD, Tirupati. Dr.M.S.Subbulakshmi took great pride in learning these compositions - *Bhavamulona* in Suddha Dhanyasi, *Okapari kokapari* in Kharaharapriya, *Cheri Yasodaku* in Mohana, and *Nanati Bratuku* in Revati - directly from Guruvuguru. He was able to magically select an apt raga for every composition that he tuned, but he would never attribute either the selection of raga or the tune to himself. It would always be an offering to Shri Rama and Lord Srinivasa, and Guruvuguru would submit himself, his talent and all the praise he received to them.

Guruvuguru's contributions to the world of Carnatic music are immense. He has set to tune

- more than 200 Annamayya kritis
- 108 compositions of Bhadrachala Ramadasu
- 30 Narayana Tirtha tarangams
- 50 compositions of Kaivaram Yogi Narayana Yatindra, and
- 20 Tyagaraja kritis that were found in the Sourashtra library of Madurai, besides many publications and CDs that he released in an effort to propagate all of these treasures.

Gurugi also strived all his life to transfer his knowledge to the next generation. Some of his well-known students are Balakrishna Prasad, Saraswati Vidyadhi, Sarada Subramaniam, Srinidhi, Lahari and Vinay Sharva,

We chose 'Transcendental Music' as the title of this article with a specific purpose. When true rasikas listen to his music, they feel as if they have been transported to another world altogether; as if they have been elevated to another plane, where petty things no longer matter. All that stays in the mind and heart of a true music lover is the beauty of the music, and the sublime Grace of the Creator. The music carries us all away, intoxicating us with unparalleled joy, making us wonder if the experience of listening to Gurugi was even real. That is probably why we have always believed Gurugi's music to be transcendent.

Malladi Sreeramprasad and Ravikumar, popularly known as Malladi Brothers are well-known Carnatic vocalists and disciples of Shri Nedunuri Krishnamurthy based in Vijayawada.

My revered Guru Sangeetha Kalanidhi Dr.Nedunuri Krishnamurthygaru

Smt G. Sarada Subramaniam



◀ Sarada Subramaniam with Shri Nedunuri Krishnamurthy

The style of Sangeetha Kalanidhi Dr.Nedunuri Krishnamurthygaru's music enjoys universal acclaim. My father Shri I.V.L.Sastrygaru who himself is an exponent of Carnatic music had a lot of admiration for his music. He used to explain to us the greatness in Shri Nedunuri's music while we were children and I developed a strong fascination to learn advanced music from him. Shri Nedunuri and my father were close friends and held each other in high esteem.

When Shri Nedunuri was posted as visiting Professor of Music in Andhra University in the year 1990, my long cherished desire was fulfilled and I had the fortune of becoming his disciple. I received senior national scholarship for advanced training in music under him. I was

blessed to continue learning from him till his last breath.

I have many pleasant memories of my 25 years of association with him. His classes were a feast to us. He used to play the CDs/ cassettes of other great vidwans and explain to me the special features in their music. He held all other masters' music in high esteem and never criticized anybody. His delineation of swara patterns in single avartanas is unique and we were richly benefited by it.

While we wrote the notation of a keertana he used to advise us to keep the other side of the paper blank to add any new sangatis we may come across later on. He never looked at the clock while taking music classes and used to teach lessons for more than three to four hours at a stretch. I can never forget those days.

He treated me like his daughter and I became one amongst all his family members. My guruji's wife late Smt Suguna treated me with utmost affection like her own daughter. During those days I used to stay in his house the whole day taking lunch there and learning music from him in Gurukula system. Malladi Brothers and Saraswati Vidyarthi were my class-mates at that time. He reposed his confidence in me by sending his grandchildren to learn music from me.

He has set to music over 400 compositions of great saints like Narayanateertha, Purandaradasa, Yogi Narayana, Annamacharya, Ramadasu, Jayadeva etc. He used to teach those compositions to his students immediately after setting the tune. I am blessed to have learnt several compositions from him in the same way.

He used to pay highest tributes to his guru Padmabhushan Dr.Sripada Pinakapanigaru daily during the course of his classes and attribute all the good qualities in his music to his master's selfless and dedicated teaching.

He was a great Ramabhakta, Nadayogi, Karmayogi and a self-disciplined ideal Master. He always prayed to Lord Rama. Nedunuri Krishnamurthy stands as an inspiration for students of Carnatic music. Music for him was more than just a passion. It was a part of his life. I can never forget an incident that took place in Mumbai where he had to be treated at a hospital. Soon after he was discharged from hospital he came to my house and without taking rest tuned the Ramadasu keertana *Inakulatilaka - Emayya Ramayya* in raga Abheri which indicates his singular devotion for singing Ramadasu's compositions. While doing this he looked as if he had transcended to a different world.

He paid several visits to my house at Delhi and Mumbai not only on the occasions of his musical concerts but also whenever he wanted relaxation from his regular routine. He was very

appreciative of my culinary skills. He showered immense love and affection on me ,my husband and son.

During one of his visits to my house it so happened that my father was also with me. That day is unforgettable and their deliberations will linger in my memory forever. They discussed the unique features in the compositions of the musical trinity. They expressed great appreciation for the simplicity and devotional fervour of Tyagaraja's compositions. They were equally appreciative of Muthuswami Dikshitar's and Shyama Sastri's kritis for their raga bhava and intricate tala patterns. Thus my guruji Shri Nedunurigar is my God, father, mentor and everything for me.

G. Sarada Subramaniam has a postgraduate degree in Music and is an A Grade artist of AIR and Doordarshan. She is a disciple of Shri Nedunuri Krishnamurthy based in Mumbai.

Sangeetha Kalanidhi Shri Nedunuri Krishnamurthy

Shri I.V.L.Sastry



◀ (l to r) Shri Nedunuri Krishnamurthy, G.Sarada Subramaniam and I.V.L.Sastry

In Carnatic classical music Sangeetha Kalanidhi Shri Nedunuri Krishnamurthy is a legend. His style of music strictly in traditional format is unique for himself. On hearing his music one finds the divine presence in it. His raga alapana was elaborate with bhava in its entirety laced with intricate and attractive phrases. He exhibited full command over the raga in vilamba, madhyama and druta kalas. His swarakalpana bore an inimitable style rich in tradition, bhava and intricate laya patterns. His repertoire of musical compositions was enormous.

After he settled in Visakhapatnam we became great admirers of each other. My daughters Smt.K.Saraswati Vidyadhi, Smt.Sarada Subramaniam and my granddaughter Smt.K.Lahari became his sishyas. His music is an attraction to countless music lovers. He had the honour of rendering his music concerts at Madras for over a period of fifty years continuously without a break.

The music set by him to Annamacharya keertanas and Ramadasu keertanas won great acclaim in the music fraternity. Many of his tunes find place in the CDs released by renowned musical vidwans. He has tuned several Annamacharya and Ramadasu keertanas and a few rare kritis of Tyagaraja which had no notation. Last Annamacharya's birth anniversary he specially invited me to his house and felicitated me with new clothes and a shawl saying that he will receive the grace of Annamacharya on him by honouring me.

The CDs titled Raga Ratnakaram released by 'Swathi's Samskriti' containing Nedunuri's music with elaborate raga alapana and kriti rendering pertaining to ragas Sahana , Begada ,Todi , Bilahari, Bhairavi and Surati collected from the archives bear testimony to his musical genius. This prompted several Sabhas in Chennai to hear his music for over five decades. This CD is worth possessing by every music lover.

Though he is not with us his music stays for posterity. May his soul rest in peace!

Kulapathi Shri.I.V.L.Sastry is Advisor to Dept. of Culture, Ministry of Human Resources Development, Govt. of India and Secretary, Thyagaraja Aaradhana Trust, based in Visakhapatnam.

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My Tatagaru

Smt Lahari Kolachela



◀ Lahari Kolachela with Shri Nedunuri Krishnamurthy

I was five when I first met Nedunuri Tatagaru. My mother Smt Saraswati Vidyarthi used to take me along for her daily music class at Tatagaru's house and I enthusiastically used to sing kritis along with Amma, Sreeram Anna and Ravi Anna. Tatagaru would occasionally make me sit on his lap and make me sing kalpana swaras. My relationship with Tatagaru grew much stronger when I began learning from him directly in 2008

under 'Gurukula' system. I used to stay with Tatagaru all the time and accompanied him wherever he went.

Learning from Tatagaru was not just during 'Paatham'. He would teach a lot of things during the long walk we used to take in the backyard of his house after 'Paatham' or in the mornings after his 'Japam', or while having lunch. He would take up a different subject every day. One day he would talk about raga alapana. He would emphasise the importance of punctuation, timing, cogency, anuswaram, gamakam and singing medium paced short sangatis. Tatagaru would specially emphasise the importance of one's own improvisations. He would talk about the elegance of ravva sangatis, particularly combining ravva with gamakam, which was the unique feature of Tatagaru's raga alapana.

Next day he would ask me to read an article/interview from 'Sruthi' / 'Shanmukha' / 'Samudra' magazine, and would open a discussion on it. Some other day, he would play to me a concert of one of the great masters and explain to me the intricacies, subtleties and speciality of that great vidwan's music. Tatagaru would also emphasise the importance of listening to different musicians and different styles. He would play a Todi alapana of Ariyakkudi Ramanuja Iyengar. He would next play a Todi alapana of Rajaratnam Pillai. He would point out a particular sangati and ask "Have you observed this new dimension?" Tatagaru would then play a Todi alapana of G.N.Balasubramaniam and Semmangudi Srinivasa Iyer. After making me listen to all the alapanas, Tatagaru would draw my attention to the innumerable facets of Todi. Some other day, he would take up Kannadagowla and would show its different shades by singing it himself extensively. Tatagaru used to say that it is also very important to record, listen and critically analyse one's own music. "It is the best method to improve yourself!" he would add.

Not just music, Tatagaru taught me how to live a life of giving. He lived it and showed the path. A Guru of great character and humble nature, Tatagaru was an embodiment of love and to all of us, his disciples, he was a mother. I had the privilege of calling him 'Tatagaru' (grandfather), and he used to fondly call me his 'Sishya manavaraalu' (disciple granddaughter).

Lahari Kolachela is the daughter of Dr. Saraswati Vidyarthi and a disciple of Shri Nedunuri Krishnamurthy.

Nedunuri - The multifaceted maestro

Smt K Subadra Murthy



◀ The author and Shri Nedunuri Krishnamurthy with Nedunuri Sangeetha Saurabham

Most rasikas of classical music attend concerts, appreciate the renderings of the musicians and go home after the concert. A few make it a point to try and meet the musician backstage and be satisfied just gazing at him/her and if possible be noticed and utter a few words of appreciation. Fewer still have the good fortune to have a closer interaction and be remembered on the musician's next visit. The privileged rasikas are those who form a lasting friendship with the musician. I had the privilege of interacting with many senior stalwarts of music and dance when I was writing for *The Times of India* and later for *Sruti*. But it was quite different with Shri Nedunuri Krishnamurthy.

India and later for *Sruti*. But it was quite different with Shri Nedunuri Krishnamurthy.

My interaction with the maestro, which started off with an interview for the *Times of India*, increased when I undertook the task of editing "Nedunuri Sangeetha Saurabham" for Mr P.H.Thyagaraju, which was published in September 2002 to mark Shri Nedunuri's 75th birthday and 57 years of his musical journey. I visited his home in Visakhapatnam twice and stayed with him and his daughter Vijayasri. My first visit was to write his biography for the said publication. The second visit was at his invitation to help with his own book published later, meant for students and fans of Carnatic music.

While many will speak and write about his music, my tribute is to the man behind the musician, the persona I could have a glimpse of during those visits and several interactions with him when he came to Mumbai. I was truly captivated by his charisma, simplicity, devotion, discipline, scholarship and above all his humility. A caring host, he saw to my comforts, made me feel like a member of his family and answered questions without reservation.

What impressed me most about Nedunurigar was his guru bhakti. He made it a point to call his guru Dr Pinakapanigar regularly and seek an update of his health, discuss music, etc – to which I was witness a couple of times. He never tired of speaking about his guru and it was always with great reverence.

Spiritual and a traditionalist to the core, he would not compromise on his values and habits. I recall an incident when he came to our home after my article on him was published in *The Times of India*. His photo that accompanied the article was shot in a photo studio as the *Times* photographer was unavailable on a Sunday. He had no issues coming to the studio for this unlike many I know who would have taken offence. He wished to have another photo taken for his family on his subsequent visit but when the photographer suggested he shave off his 5 o'clock shadow he preferred cancelling the shoot than shave in the evening followed by a bath.

Honours sat very lightly on this great maestro. Soft spoken, courteous and gentle to the core, yet a person of great tact and diplomacy, he was perhaps the sole musician from Andhra who performed for more than 5 decades at the Madras Music Academy's annual conference without a break, a testimony to his mellifluous music, immense popularity and the enviable rapport he enjoyed with organisers and rasikas alike.

Music pervaded every aspect of Nedunurigar's life. He lived and breathed music and left behind a great legacy, an example of how a musician should approach music and life. He continues to live through his music and the inspiration he had kindled in his disciples!

K. Subadra Murthy is a former music & dance critic of The Times of India based in Mumbai.

Dr. Nedunuri Krishnamurthy from a rasika's angle

Shri P.H.Thyagaraju

◀ Shri P.H.Thyagaraju with Shri Nedunuri Krishnamurthy

Being from a musically disposed family and not having taken to the line of music, I remained a rasika albeit touched the border of the arena of musicology.

It is interesting to recollect my earliest encounters with Shri Nedunuri. It was around 1974-75 when I was in the 6th standard in Secunderabad. We stayed somewhat close to the Govt. Music College. It is notable that the classes were conducted early in the morning and in the late evening, so that the students could pursue music-education without clashing with regular school. Every morning and evening, a middle-aged vidwan, the

Principal of the college used to pass by the road opposite my house, in a dignified gait, with visible vibhoothi & tilak, bespectacled and in impeccable dhoti & shirt. There was an unmistakable conspicuity in his presence – a look of a celebrity. But for his scholarly looks, people in that cosmopolitan town, were hardly aware that he was the star vidwan at his peak. However, his name and voice were familiar through radio to all the musically inclined families. Naturally I knew him by name even before he shifted to my town. So for me and my mother, it was a feast watching a famous artiste walking in person right a few yards away. We also had the good fortune of listening to him live in college during functions such as Annual Day. After a couple of years he was transferred to another town.

We too forgot about him till after some seven years when *Muddugare Yashoda* crossed our ears, with a tag that the song was of Annamacharya, set to tune by Shri Nedunuri. Much later, in 1987, after I took up a job in Bombay, I had attended the concert of Shri Nedunuri in Shanmukhananda hall. I still remember his Charukeshi (for the first time in my life I recognized a raga) and *Namakusumamu* in Sreeragam.

Later I got close to him through my wife Padma and had the privilege of long interactions with him. I had close to hundred hours of listening to his live music and thousands of hours through his tapes. I had the privilege of compiling a book about him and also be a part (along with my friend Mr. Narayan) of rendering his autobiography in English. Through my interactions with him and through his music I have already enjoyed divine bliss. What more can I ask God for?

I wish to offer as homage a few highly understated words about Dr. Nedunuri and his music:

- A vidwan who practised true unison of body (vocal-talent), mind (scientific thinking) and soul (outpouring of music from his heart).
- A vidwan who dedicated almost all his waking hours in thinking, singing and teaching music (who knows how many ragas he sang in his sleep!).
- A vidwan who worked against all odds and reached unusual heights in his chosen field of Carnatic music.
- He proved through his life that undiluted pure Carnatic music, when presented with vidvat and rasa would still have many takers. He had created / inspired several generations of good rasikas, needless to say about musicians.

P.H. Thyagaraju is a rasika based in Mumbai.

Tribute to Dr. Nedunuri Krishnamurthy, the Sangeetha-Bhageeratha

Shri S. Narayan



< (l to r) Smt G. Sarada Subramaniam, Shri S. Narayan and
Shri Nedunuri Krishnamurthy

Let me first share my very initial encounter with the 'star at his peak' during the 60's. Having come to Bombay for work, I could appease my thirst for Carnatic music by listening to the towering musicians like Semmangudi, Chembai and others in Shanmukhananda Sabha.

On one such day the recital was by one "Nedunuri Krishnamurthy". This name, Nedunuri, was a little unfamiliar to a youngster like me who came from a remote town in Karnataka. Some rasika told me that the

musician was from Andhra Pradesh. I was somewhat curious.

Having reached the hall well in time, I joined the lingering crowd of admirers in the verandah between the entrance to the hall and the main entrance, to have a glimpse of the vidwan. At about 5:45 pm, the musician's team got down from a car. The main musician (my hero in the offing) was of medium-build, clad in a dhoti and a half-arm shirt with an angavastram worn on the shoulder. He started walking towards the back-stage talking to someone as he walked. I had a close look at him and what I saw has got firmly etched in my mind. The face gentle, calm and sensitive and the eyes contemplative and in-drawn were a hundred percent those of a musician. There was an aura of music around him, as if he had covered himself with music as we cover our body with a shawl. The sight has remained with me since then. His walk was dignified and unhurried. I stood and looked at him till he disappeared in the corner towards the back-stage.

The recital started on the dot at 6 o'clock as was the wont in the Sabha. Then the music started flowing from him - ragams, kritis, neraval, swarams, resembling a brook's bubbling flow midst the forest trees. I think he sang his inimitable *Chitra Ratnamaya* in Kharaharapriya. Then there was the piece, *Ramajogi Mandu Konare* in Khamas, towards the end. This song popularized by the veteran came out from him with rare softness and charm. The entire recital was presented with pure classicism and a high level of competence and at the same time with sincerity and an eye for beauty and grace; it soothed, it infused joy. At the end of the recital, I joined the thunderous applause and I, who had started to listen to the kutcheri with a mild curiosity, came out as one of his rasikas, carrying his musical atmosphere with me, and I have remained his admirer ever since. For more than fifty long years he stood in the field making his music current and fresh allthrough.

For several decades I had opportunities of listening to his kutcheries and radio-programmes. Of late I had personal interactions with him along with my friend Thyagaraju and his wife Padma (a disciple of Shri Nedunuri). My interactions were quite intense in the aspect of music, in the endeavor to translate his autobiography into English.

In retrospect, I recall that he did a Herculean task of bringing refinement into kritis without any compromise to classicism and rasa; rather he stood out tall for these essential aspects of music. What is very astounding is that, in spite of being born and brought up in Andhra Pradesh that had its own established sampradayam, he put in great work and came to become a votary for the rich Tanjore bani, the effort I would call, nothing less than a 'Bhageeratha sadhakam'.

May his rich bani live long decades ahead through his disciples and admirers.

S. Narayan is an ex- Scientist, Bhabha Atomic Research Centre, Mumbai and a rasika of Shri Nedunuri Krishnamurthy's music.

Tribute to Nedunurigaru

Smt Leela Vithal and Family



The author with Shri Nedunur Krishnamurthy

Our association with Nedunurigaru started when he first stayed with us in the year 1996.

A charismatic and an extraordinary personality but at the same time very simple, humble and a soft spoken human being, his visits were like festivals with the house bustling with visitors, patrons and music lovers.

He had great regard and respect for our guru P.N.Krishnamurthy and always wanted to hear him teach but PNK Sir would insist on not having class as that may disturb Nedunurigaru. But even on other days there wouldn't be a class without mention of Nedunurigaru.

In one of the many sessions Nedunurigaru had with his patrons and music lovers, he said the best practice is to sing Saralivarsai and Janta varsai, and one must find a good Guru in order to be a good singer.

Initially when he would practise in the morning, we all would leave the room so that we do not disturb him, but this great and humble man would ask us to stay and said that he didn't mind us being there. We thus had the privilege of listening to the maestro practise

Once when I asked him how come he didn't start his concerts with a song on Lord Ganapati like the others, he said, "My concert starts in the morning itself where I have my coffee with Lord Ganapati". We also had the great opportunity to participate in the discussion between Guruvugaru and his disciples, the Malladi brothers as to what will be the different items and ragams of the evening's recital. But we slowly learnt that Guruvugaru never really followed a list once he was on the stage and sometimes would be nowhere near the list prepared earlier in the morning.

Over the years we became close to him. He was so free with us that we would even discuss the menu for breakfast/lunch like any other family member.

The association with Guruvugaru was both a pleasure and privilege for us and we consider ourselves very fortunate. Those days are unforgettable and will be part of our memories forever.

Leela Vithal is a Veena artiste and a rasika.

ERRATUM

In the July-Dec. 2014 issue of Shanmukha on page 51 (Rising Star Series under Sabha Roundup), *Ikanama* has been wrongly mentioned as a Patnam Subramanya Iyer composition. It is a composition of Tirupati Narayanaswamy. We regret the error and apologise for the same.

My association with Nedunuri Mastaru.

Shri G.R.K.Prasad (Rambabu)



◀ Shri G.R.K.Prasad with Shri Nedunuri Krishnamurthy

A legend, master of Masters, a person of simplicity and great guru our 'Mastaru' Nedunurigar is no more. This is something I am unable to digest.

My association with 'Mastaru' goes back 6 decades. When he was in Vizianagaram, he used to come to our house to teach music to my sister Smt Manda Venkata Ramanamma. In those days he was being paid an amount of Rupees six only towards remuneration by my father Gummuluri Satyanarayanagaru, for teaching music to my sister. 'Mastaru' told me that with that money he was managing food for 15 days in a month. Why this is being mentioned is

that he proudly spoke about his past days and was always grateful even with the small help he received from anybody.

His settling in Visakhapatnam was a blessing to Vizagites. He always remembered his guru Dwaram Narasingarao Naidu for his advice to him to concentrate on vocal music rather than on violin. By that time 'Mastaru' had already completed his diploma in Violin. He shifted to vocal music and the entire world knows what Nedunurigar is now. Had he not followed the advice of his guru we would not have had such a legend in traditional Carnatic music. We would have also missed his contribution in terms of composing music for Annamayya and Ramadasu keertanas which are very popular in the world.

It is a well-known fact that he was the shishya of the great Guru Dr. Sripada Pinakapanigar. His vigorous, sincere and committed shishyankam made him a king in Carnatic music and he is the only musician from Andhra Pradesh who sang continuously for 5 decades in the Madras Music Academy. Bharat Ratna Smt. M. S. Subbulakshmi Amma said that in the Madras Music Academy Sangeetha Kalanidhi can be given to Nedunuri for the Annamayya Sankeerthana *Naanati Bratuku Natakamu* alone. Whenever Subbulakshmi Amma sang this item during her concerts she used to mention Nedunuri's name.

My personal attachment with 'Mastaru' was because he was an expert Committee member and Chairman of our Visakha Music and Dance Academy, Visakhapatnam. His decision was always of a superior level and unbiased.

Once we were going to Kaiwaram for a concert (I was escorting him as he was not well). There was a gap of 4 hours to the connecting flight at Madras. Then 'Mastaru' said, "Come on, I will teach you an Annamayya keertana". He was teaching me *Nanaati Bratuku Natakamu*. We were completely immersed in music and did not notice that many of the passengers had gathered around us and were listening to 'Mastaru'. When I was not able to reproduce a particularly difficult gamakam 'Mastaru' said, "Don't worry. I will come down to your level". That was the spirit and affection 'Mastaru' had towards his shishyas. In Vizag my music classes used to be after 10.30 pm at his house.

On another occasion at Bhadrachalam, 'Mastaru' was to sing the second last item at the concert of Ramadasu Aradhanostavalu. All the accompanying artistes sat on the stage and everybody was waiting for Gurusvargu (Nedunuri Mastaru) to come on to the stage. Suddenly he told me to go and sing for 10 minutes. I was scared. But I took his blessings and went and sang two Ramadasu keertanas which were taught by him. Can anybody imagine such a situation? I am really fortunate. Composing music for several Annamayya Sankeerthanas and Ramadas Keertanas with notation in Telugu and English was a great achievement. Because of this many non-Telugu people also are

able to learn and sing those songs. It is a great contribution of Nedunuri Mastaru in the field of music

'Mastaru' was not after awards or rewards. In fact awards and rewards were after him. I personally feel that even PadmaVibhushan comes after Sangeetha Kalanidhi and if at all that had been offered to him it would not have made any difference to the legend.

Nedunuri 'Mastaru' will always be in our hearts. We will remember him forever.

G.R.K.Prasad (Rambabu) is Trustee & Secretary. Visakha Music and Dance Academy at Visakhapatnam, Andhra Pradesh.

Shri Venkatesaya Namaha

Smt Malladi Jayasree



Malladi Jayasree with Shri Nedunuri Krishnamurthy

My association with Sangeetha Kalanidhi Shri Nedunuri Krishnamurthy began when I joined violin classes in Ghantasala Government Music College in Vijayawada in 1963, when he was its Principal. Over the years, this professional teacher-student association was bolstered by a stronger personal relationship.

After I moved to Bangalore in 1968, I used to meet Shri Nedunuri and seek his blessings when he came for his concerts every year. It is our good fortune that a maestro like him stayed with us and accepted our hospitality when he came to Bangalore. His early morning ritual of starting the day with a recital of *Gajananayutam* right after a cup of coffee is a memory that I will always cherish. It makes me proud to recollect that he would address my husband as his son-in-law and affectionately call our children his granddaughters. My brothers, sister and daughters cherish their times with him when he visited USA, Hyderabad and Bangalore.

Of the 108 Annamacharya compositions set to tune by Shri Nedunuri, some of the tunes were set when he stayed with us. I vividly recall the day he tuned the 108th composition in Vachaspati ragam, in our house. It was past midnight by the time he finished the tune and he offered it to Lord Venkatesa with a haarati. I consider it divine grace and fortune that it happened in our humble presence.

When I decided in 1985 to establish Nadopasana Sankeerthana Sangham to propagate the compositions of Annamacharya and Bhadrachala Ramadas, Shri Nedunuri was very pleased and encouraged me with his blessings and good wishes. Under the auspices of Nadopasana Sankeerthana Sangham, Shri Nedunuri conducted a total of five workshops on Annamacharya compositions in Bangalore and Mysore and took a lot of patient effort to teach us his tunes. He was extremely happy to note that Annamacharya's compositions were being popularized in Karnataka by Nadopasana Sankeerthana Sangham. If participating in his workshops itself is a great blessing, I consider myself even more blessed to be honoured by him in Mysore and Vizag Sabhas which is a lifetime achievement for me.

I sincerely pray to the Almighty that future generations should continue to draw inspiration from Shri Nedunuri's style of music, learn and propagate his tunes, and receive his blessings.

Malladi Jayasree is President, Nadopasana Sankeerthana Sangham, Bengaluru.

"Nedunuri – Naa Mastaru"

Dr. Perala BalaMurali Krishna



◀ Dr. Perala BalaMurali Krishna with Shri Nedunuri Krishnamurthy

I am writing this article from Nadayogi Nedunuri's home where I regularly used to sit and write whatever "Mastaru" (I always refer to him as Mastaru) ordered me to write. The only difference now is his physical absence.

It was our luck that Mastaru was introduced by my loving father Late Shri Perala Lakshmanarao who was a classical Carnatic flautist. My first darshan of Mastaru was at Vijayawada where he was the Principal of GVR Govt. College of Music and Dance. I was spellbound by his musical speech on that day. Later he moved to Visakhapatnam as visiting professor of Music, Andhra University.

To my good luck, in 1997, I also moved to Visakhapatnam as a faculty of Andhra Medical College. Since then I had been very closely associated with Mastaru. After my father's demise, I was co-opted to replace him as one of the Trustees of Nada Sudha Tarangini, which was established by Mastaru for propagating Carnatic classical music.

I became Mastaru's daily "accompaniment" for all his endeavors except on the stage while he was singing. I became his driver (driving him around wherever he wanted me to drive), secretary (whatever he wanted to communicate), writer (whatever he wanted to correspond), representative (whatever he wanted me to express on his behalf) or in his magnanimous introduction - A Friend. It's a divine blessing.

In 2002, I was fortunate to compere Mastaru's discourse on "Music as a stimulant" in Shanmukhananda Sabha in Mumbai.

I was fortunate to be his scribe for his autobiography "Nadayogi Athmakadha". He also made me sing a few lines about Lord Shri Rama in his album, "Ramabhadra Ra Ra". It's another divine blessing.

Whenever Mastaru set a new tune for an Annamayya Sankeertana, I was privileged to be the first listener. It's Mastaru's blessing.

Many a time I used to call on Mastaru after a morning walk to enjoy a cup of his special blend of coffee with him at his home. This was, like his music, an exotic thrill. It was a disciplinary blessing. In the past 6 months almost every day I saw Mastaru while I returned home from College. He used to enjoy my mimicry of various accents and personalities. His disarming smile of appreciation won every heart.

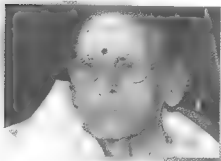
Just a couple of weeks before his 'departure', he asked me to render Dasaradhi Sathakam poems. I faithfully rendered them. With every single rendition he sang along *Dasaradhi Karunapayonidhi* with tears flowing down from his eyes... needless to say, tears flowed down my cheeks too...

I was there with Mastaru when he said good-bye on his son Pinakapani(Pani)'s lap.

Dr. Perala BalaMurali Krishna. M.D. is Professor and HOD, Department of Microbiology, Andhra Medical College, Visakhapatnam, Andhra Pradesh.

Shri Nedunuri KrishnaMurthy - An Ode to a Bard of Music

Dr.P.S.R.K. Haranath



◀ Shri Nedunuri KrishnaMurthy

A doyen of Carnatic music who enthralled music lovers with his devotional songs left for heaven to sing before the Lord himself.

He learnt music in 'Gurukula' style from Dr. Pinakapani who wrote 'Manodharma treatises in Music'. Dr. Pani had several facets apart from music – Physician, sportsman and gymnast but retained his identity as Physician. However Shri Nedunuri was steeped in music alone. After learning the intricacies and

nuances, he flooded the south like river Ganga, with his melodious voice. In innumerable enthralling concerts he received encomiums from seniors and feedback from the audience to further his expertise.

He taught eager disciples for 3 years each in 'Gurukula' pattern. More were benefitted when he was Principal of Music Colleges for several years at Vizianagaram, Vijayawada, Secunderabad and Tirupati and in workshops conducted at Mysore and Bangalore. As the Asthana Vidwan at TTD he tuned 108 pieces and shaped maestros in Annamacharya Keertanas. The CD "Rare Thyagaraja Kritis" is indeed a rare collection. His CDs form a perennial source of inspiration to music lovers and students.

I listen to his devotional keertanas every night before retiring to obtain peace and still feel he is with us. With each Arohana he takes us step by step on an invisible bridge to God.

In 2005, at Shanmukhananda Hall at the end of a concert, I introduced myself as a contemporary of Dr. Pinakapani – he as Superintendent and myself as Principal of Kurnool Medical College. He immediately developed a kinship, maintained sending books and CDs. I was surprised when the Sabha honoured me with a shawl and all Nedunuri's disciples paid their respects to me on 12-8-2012 on the occasion of Dr. Pinakapani's centenary, merely because I was associated with Dr. Pani.

He had a vast repertoire of music in Telugu, Tamil and Kannada by masters of Carnatic music. He sang Javalis for a Women's meet at Mylapore, Kamakshi Stotras for Kanchi Peetnadhipati, Annamacharya Sankeerthanams at TTD in Tirupati and Bhakta Ramadas Keertanas at Bhadrachalam.

In his autobiography, he was highly appreciative of Tamil patronage to Carnatic music. The Trinity of music Thyagaraja, Dikshitar and Syama Sastri are from deep South. Madras Music Academy hosted his concerts often and honoured him with Sangeetha Kalanidhi and Conference President in 1991. Shanmukhananda Sabha Mumbai invited him frequently and conferred on him the National Eminence Award in March 2010. His latest publication 'Ambrosia - Annamacharya Keertanas in English' is co-authored by Ms. Ambika Ananth from Bangalore.

The 'Nedunuri' Bani is being carried forward for future generations by his disciples. There are many Ekalavyas learning from his CDs. In his autobiography he recalled an incident at Ananta Padmanabhaswami temple, Tiruvananthapuram of a boy singing *Bhavamulona* who said that he learnt it from a CD by Dr. M.S. Subbulakshmi and tuned by one 'Nedunuri'. When Shri Krishnamurthy revealed himself, the boy prostrated before the Master.

Nedunuri is still in our hearts and we pay tributes to his endearing and selfless qualities and the nectar of his devotional music.

Dr.P.S.R.K. Haranath is Director of Medical Education, A.P. (Retd) based in Mumbai.

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Tribute to Shri Nedunuri Krishnamurthy

Dr.B.K.Durgaprasad M.D



Dr. Durgaprasad with Shri Nedunuri Krishnamurthy
showered guru sishya vatsalyam on me during several discussions about internals of music.

It has been a great privilege to have been associated with Shri Nedunuri Guruji. I would like to highlight a few points about the legend.

A person can be called a professional only if he can continue his professional work against all odds. Guruji was an epitome of professionalism. He continued his tireless, musical work of tuning 27 Bhadrachala Ramadasu kritis when he was undergoing critical medical treatment for his ailment. I was in fact persuading him to complete that work at the earliest during my visit to meet him. He bestowed his fatherly affection on me. He

He was an amalgam of taste, talent and tradition. Shri Nedunuri also knew the value of timing and proportion in rendering a musical phrase with an eternal emphasis on beautification of a sangati.

Dr.B.K.Durgaprasad is a consulting radiologist and veena artiste based in Visakhapatnam.

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I, Shri V.S. Amarnath Sury, hereby declare that the particulars given above are true to the best of my knowledge and belief.

My loving father Nedunuri – Fountain Head of Carnatic Classical Music

Shri Nedunuri Pinakapani



Nedunuri Pinakapani and his wife Rajeswari with Shri Nedunuri Krishnamurthy



Shri Nedunuri Krishnamurthy with his family

My father is a legend of Carnatic classical music. It is my "poorva janma sukrutham" to be born as his son. He is a father who always taught us about health, education and responsibility. I pray to God that I should be born to the same parents in all my future janmas.

My father led a disciplined life. He balanced his family, musical and professional life like the trident of Lord Shiva. He always started his morning with *Gajananayutam*, *Shri Valli Devasenapate* and *Parvati Kumaram* for his singing practice. Later he used to sing his newly tuned songs and revise them. That was our morning suprabhatam.

After a couple of hours of singing practice and completing his shower, he would pray for a couple of hours. He then used to go to the music college where he was the Principal. He travelled extensively within India and abroad and gave concerts. Until I started college, he was accompanied to the railway station and back by his college attendants. After his retirement, I was the one who stood in the railway station reservation queue to reserve / cancel / postpone his tickets and accompanied him to the railway station and back. After I started working, we switched to a local travel agent for his travel reservation needs and his disciples accompanied him.

He treated all his children like his best friends. He was very particular about what we need to achieve in life. He never insisted on what I should study. He always advised me to educate myself so that it helps to give me a happy life and serve humanity. He was very jovial with all of us and with all age groups. I used to call him Dad, Boss, Guru, Mastaru and Sir. He always enjoyed my calling him by those names. He always taught us about sharing and being charitable to people who needed it the most. He never let anybody leave the house without eating a little snack or at least a fruit. My mother Suguna was a very lovely person. She cooked wonderful food according to the taste and needs of our family. My father was very particular about his diet and quality of food. My mother always cooked as per his tastes as well as ours. We lost our mother on April 1st 2003.

My father never liked to sit idle. He always used to walk at least 4 to 5 hours in a day to keep himself fit. No one could match his speed in walking. His attitude was *Nanati Bratuku Natakamu*. His philosophy was always *Inni Chaduvanela Inta Vedakanela*. During the last days of his life he felt very sad and would remark "Enta Pani chesitivi Rama, ninnemandu Sarvabhooma", as he could not sing because of his health issues and age.

His last desires were to visit Kasi, Tirupati and his birth place Dakshina Kasi – Pitapuram. I was able to fulfil his desire by the grace of Lord Shri Venkateswara and spiritual personality Nyasavarjula Surya. Mr. Surya played a key role in keeping my father's spiritual levels high during the past six months on a regular basis. He accompanied us to Tirupati and ensured that my

father and I had a wonderful darshan. I personally thank him for all his help. A few days before his departure, my wife and I took another challenge of taking him to his birth place Pitapuram to let him pay his last respects. He again had a severe stomach upset the day before. In Pitapuram he put his hand on my head and said "You are my lovely son. God bless you". He also blessed my wife Rajeswari by putting his hand on her head and said "You are my lovely daughter. God bless you". Unfortunately, we could not fulfil his desire of visiting Kasi.

My wife and I are fortunate to have served him during his last days.

His ultimate desire was to breathe his last in my presence and he did so on my lap in the early hours (1 38 am) of 8th December 2014 .He moved his residence from Visakhapatnam to heaven singing *Eduta Nunnadu Veede* and *Alamelu Manga Nee Abhinava Roopamu* for Lord Shri Venkateswara and *Kanti Nedu Shriramula* for Lord Shri Rama. We miss his physical presence but his music will always remain in our hearts and ears.

I request all my father's disciples to continue my father's legacy and propagate his tunes and keep his music alive. I also request all musicians and music lovers to support his legacy.

Nedunuri Pinakapani, a Software Implementation Architect, is the son of Shri Nedunuri Krishnamurthy based in the USA.

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Ammalu

Smt Padma SriValli



◀ (Standing) :Padma SriValli with her husband, (Sitting l to r) Son Pranihith, father Shri Nedunuri Krishnamurthy and Vikas (youngest disciple of Shri Nedunuri Krishnamurthy)

Sangeetha Kalanidhi Dr. Nedunuri Krishnamurthy is ever alive in our hearts as we are his family members. He will continue to live in the minds of music lovers and in the music field as long as the melody of music vibrates in any form in this world. I feel proud, that such a great enchanting and enthralling voice affectionately addressed me as "Ammalu"! I feel very fortunate to be born as his

daughter. The entire world of Carnatic music knows Dr. Nedunuri Krishnamurthygaru as a great performing musician and a great Guru, but I take pride in telling the world that he was also a loving husband to my mother (late) Srimati Suguna, a great father to us, and an amazingly youthful grandfather.

My Dad's morning practice became a suprabhatam for me. Even before I opened my eyes, his musical melody would reach my ears and my mind would be filled with joy to start the day with enthusiasm. So every udayam (morning) was a Subhodayam (good morning) for me.

He took me into confidence as he used to believe that my way of thinking matched his. So he used to discuss everything with me before taking a decision and gave utmost importance to my advice. He would say this to everyone around him, "Valli always analyzes the situation in the right direction and thinks positively". Hearing those words I used to tell him, "Everything came from you Daddy", with a smile.

I was fortunate to live very close to my father even after my marriage. He loved my husband Shri Ravi, his elder son-in-law who is an electrical engineer at Hindustan Shipyard Ltd, Visakhapatnam, A.P, and is very orthodox and recites Vedam. My father loved to spend time with us in our house. Usually in the evenings when I was preparing some tiffin, he used to walk into the kitchen, sit in a chair, chat with me and enjoy eating whatever I prepared. I was lucky to have served him each and every day till his last breath.

Whenever he tuned a keertana, he used to sing and explain a great part of the spiritual bhavam in the song to me. It was really a great experience to listen to his musical words. Being his daughter I feel proud to have been the maiden audience to compositions tuned by him.

A Sangeetha Saraswati, a classical Carnatic maestro, a vidwan who sang for himself and not for the audience Sangeetha Kalanidhi Dr Nedunuri Krishnamurthy was totally involved in raga bhavam and practically visualized Lord Venkateswara (Annamayya Sankeertanas), Lord Rama (Bhadrachala Ramadasa compositions), Goddess Rajarajeshwan (Syama Sastry Krutulu) and Lord Krishna (Narayana Teertha Tarangamulu) wherever and whenever he sang. Any prefix or suffix to praise, can never describe him better. Nedunuri is "Nedunuri".

I pray to Lord Almighty and my Divine Father that my father's great music should reach his and my grand and great grandchildren for generations to come. The music of "Nedunuri" will be vibrating in every corner of the globe forever.

Padma SriValli is the eldest daughter of Shri Nedunuri Krishnamurthy.

Putrika Anu "Ragam"

Smt Vijayasri



◀ Vijayasri at her wedding with her husband and her father Shri Nedunuri Krishnamurthy

Being celebrity Sangeetha Kalanidhi Nedunurigar's daughter, I had a good association with everybody around me. But "Nedunuri"- a word which sounds musical and magical is very close to my heart.

In my childhood I used to be very shy and reserved. Talking to my father was a big task as he was a busy being on the run! In Tirupati, when I was a young kid, I would listen to his Annamayya Sankeertanams taught to his disciples Prasad

Anna, G Balakrishna Prasad and Sobharaju and sing exactly like them which he used to enjoy.

Being a loving father, he gave us freedom and allowed us to go anywhere we wanted to. He made us take money from his purse and when my mother tried to stop this practice he said, "I believe in my children". This one expression made us sincere, and cautious about not failing him in the trust he reposed in us.

After my schooling he said I should study as much as I could. That blessing of his came true. I acquired two post graduate degrees and a B.Ed. He never scolded me; nor did he ever speak in a harsh voice to me. When I was hesitating to take up a job he encouraged me saying that one should have one's own lifestyle and career.

He was a very jovial person and used to enjoy all kinds of jokes. I would love to watch his smile which was like a blossoming flower and a very childlike one. He loved cricket and used to clap and enjoy India's victory in any match.

Fortunately, being a resident of Vizag and MVP Colony, a five minute walk from his house, I had a very valuable association with him for a long time. I learnt many a thing from him. He was a man of discipline and never skipped his singing practice. Every morning used to be a musical one with his regular practice.

He used to be very friendly. His universal love and affection inculcated a similar attitude in me. We both used to discuss practically everything under the sun. He treated me more as a friend than a daughter. "Ammulu" is the way he addressed me. The word itself brings out a lot of affection and respect as well. (I was named Vijayasri after his mother Vijayalakshmi).

He was kind- hearted and helped a lot of people around him in different ways. He took a promise from me that I will never stop prayers and helping the poor and needy.

I closely watched him battling his illness. He was a warrior, bold and optimistic. Even during the peak of his ailment he tuned so many Ramadasa keertanams with single-minded determination. He wanted to complete all his projects. I learnt from him that one should never give up even in the worst adversity. "Life is a challenge. Face it", was his message. Diplomacy and Divinity personified was Nedunuri, my dad.

His divine charm exudes from every Annamayya Sankeertanam. His presence is as immortal as Carnatic music. I love you Dad, I miss you!

Vijayasri is the younger daughter of Shri Nedunuri Krishnamurthy.

A Tribute to my Grandfather

Shri Pranihith Venuturupalli



*Pranihith Venuturupalli with his grandfather
Shri Nedunuri Krishnamurthy*

An epitome of such musical wisdom and knowledge, saying "Music is an ocean, and I am still at the shore" made me think that every one, whatever his/her walk of life, should follow his attitude, to become a better individual.

His demise was a shock and a loss to each and every classical Carnatic music lover all over the globe. But I believe that "Tatagaru" will forever be alive in all the compositions he sang and tuned and in each song he taught to his disciples.

Probably, it is the reward for many a good deed of my past million births that I am born as a grandson of the great legend of Karnataka Sampradaya Sangeetam, Sangeetha Kalanidhi Dr. Nedunuri Krishnamurthygaru.

"It is a blessing for me to be his granddaughter-in-law", says my wife, Harini.

Pranihith Venuturupalli is the grandson of Shri Nedunuri Krishnamurthy.

OBITUARY



Shri. G. V. Jannah

Shri. G. V. Jannah, life member of the Sabha passed away on 26th March 2015 at Bengaluru at the ripe age of 101. The Sabha celebrated the centenary of Shri. G. V. Jannah with a Poornabhishekam on 10th February 2014. Shri. G. V. Jannah was a member of the Sabha for over 54 years. He was the Chairman and Managing Director of Oriental General Insurance Co. Ltd. After retirement in 1975, he relocated to Bengaluru. He is survived by his wife Smt. Lalitha Jannah.

Smt. Alamelu Mani – The Extraordinaire

Ms Vasuki Kalyanasundaram



◀ Alamelu Mani being felicitated by Guru Kalyanasundaram and Guru Vasant Kumar

The strains of vocal music, nagaswaram and beats – this is what little Alamelu woke up to at 4 am as a baby. Her thatha (paternal grandfather) Subbaiyer used to teach music to nagaswaram vidwans and dancers early in the morning in Tirunelveli. *Ra Ra Rama Ravikulasoma* rang in her ears as her grandmother went about her chores. Alamelu, who was named after her, sang it with her! She was all of

three! A Garbhapurivasa composition in Bangala ragam was her first song and she still sings it.

Seventy seven years of music and more

This is the aura around Smt. Alamelu Mani, a Sangeeta Sakhi, Guru, mother, mentor and a friend to all of us. Music is not what Alamelu Mani sings, music is what she is!

A grand evening of dance, music and culture marked the 80th birthday celebrations of Smt. Alamelu Mani on 4th October 2014 at Mysore Association, Matunga, Mumbai. Smt Alamelu Mani invited the two gems from the field of Music and Dance with their lineage tracing 8 generations back to the great Veena Dhanammal.



◀ Aniruddha Knight

It was a feast to all artistes and guests present to watch the Bharatanatyam recital of Aniruddha Knight, grandson of legendary dancer T Balasaraswathi and ably supported by the wonderful rendering of music by his cousin Shri Thiruvarur Girish, grandson of the great musician T.Brinda. The other accompanying artistes for this August evening were Kum. Samyuktha Ranganathan on vocal, Shri Adyar K. Gopinath on the percussion, Shri T K Murthy on the flute and Shri Baba Prasad on the rhythms.

This was followed by a short film on Smt. Alamelu Mani taking the audience on a journey through the amazing walks of her life. The lilting tune of *Madhava Mamava* in Neelambari filled the hall as the screen showed Smt. Alamelu Mani singing alongside a flowing river. The film captured her

simplicity, her dignity and her grace, while veterans like Shri Spencer Venugopal, Shri Cleveland Sundaram, Mandolin Shri U Srinivas lauded her as a musician.

"Smt. Alamelu Mani's music – a fine example of Dhanammal Bani and Brindamma's music," said Cleveland Shri Sundaram. "Alamelu Mani belongs to that class of musicians whose music is silent, retiring, she never forces you to attend her concert, but if at all you attend, she makes sure to give you a feast," said Shri Spencer Venugopal. Shri Ghulam Mustafa Khan fondly referred to Alamelu Mani as his sister, Shri Vaidyanatha Bhagavathar conveyed his best wishes to Smt. Alamelu Mani, and Guru Kalyanasundaram stated, "Something that attracted all of us here is the purity of her music". The documentary also featured some nostalgic memories shared by her relatives, friends and students, interviews and concert clippings. The highlight was a music class with Smt. Alamelu Mani on how to develop aesthetics in music.

Tracing Smt. Alamelu Mani's musical journey

"Gopuram madirini!" exclaimed Shri TV Gopalakrishnan after her lecture demonstration on Padams and Javalis in the Music Academy on December 22, 2014. This is the hallmark of Smt. Alamelu Mani's music. This is the structure of her music- like a gopuram with a deep foundation and a broad base. Born in a family of musicians and music lovers, Alamelu had her initial training



Smt. Alamelu Mani

in music from Shri W. Narayana Rao and Shri Aiyya Iyengar. In 1946, Alamelu and her sister Janaki started lessons from Shri. H.A.S Mani from Swati TirunalAcademy, Trivandrum.

In 1947, Shri H.A.S Mani brought a new dimension to the music in Mumbai, which commenced with the establishment of his music school - The South Indian School of Music, at Pioneer High School. All these years of tutelage in the guru sishya parampara formed the sturdy 'praharas' of her music.

Alamelu married her music mentor Shri H.A.S Mani and they were blessed with Ravi, the famed Hariharan. Alamelu was his first teacher. She says, "Ravi was a little boy of six when I taught him *Eti Janmamidi ha O Rama* in Varali. Small as he was, he found it very difficult to get the Anupallavi, "Eti Janmamidi Enduku Galigeno? Entani Sairintu Ha! O Rama!"

fluidly. I taught him at 3 o'clock and told him to master it and left for class. When I returned at 6 pm, he sang it perfectly. I was surprised! My mother told me that he had sat on the window ledge practising it over and over again, till he got it right." Sadhana warrants that dedication and that is what Ravi learnt from his mother.

Smt. Alamelu also had her tutelage from legends like Smt. Brinda and Smt. Muktha and Shri Tanjavur Sankara Iyer. She has interacted with various musicians like Shri Ramnad Krishnan, who happens to be her 'Manaseega Guru', Shri Semmangudi Srinivasa Iyer, Shri T.K. Murthy, Smt. T Balasaraswathi, Shri M D Ramanathan, Shri Laigudi Jayaraman and many others.

The seven concentric 'praharas' of the Srirangam temple are said to represent earth, water, fire, air, ether, mind and intelligence that envelop the consciousness of all living entities. For Smt. Alamelu, the saptaswaras in their myriad combinations constitute the sangeeta bhakta's consciousness to evolve and rise to the sublime. On this sturdy base, Smt. Alamelu started building the superstructure, a layered repertoire.

She believes in a structured traditional concert, which according to her is an offering besides a display of skill and mastery. She says, "Everything has a form according to our scriptures. The song has a form. The talam has a form. The concert has a form. The stage has a form. The attire has a form. In that form, we delineate, we expand, we improvise, we experiment. It is a structured exposition. That is music. When there is no form, it dissipates, it scatters, there is no paddathi, there is no music, there is no melody."

Her concerts are structured like traditional gopurams. The choice of songs sets the parameters – the Varnam sets the pace, while the small songs that follow display range, precision and melody as the concert gains height. Sahana, Varali, Bahudari are all beautiful to explore, she says. In fact, in most concerts, there is a request for her to render a composition in Bahudari. The main piece for Smt Alamelu has to be in a rakthi raga like Poorvikalyani or Bhairavi, which can be explored in all its facets, the swara prayogam should do justice to form, and kala pramanam should be your forte. She says fervently, "Every musician is dedicated to his or her task when on stage. Every musician is sincere and committed. The purpose of music is to create happiness and calmness. At the peak of every concert or performance or even while rendering a song in its full form, there is an 'aha moment', the moment that makes the singing experience complete, a sort of kaivalya for the musician, experiencing ecstasy with that melodious moment, where nothing else exists."

Both her gurus Shri Mani and Smt. Brinda stressed on the importance of the raga and the need to render it fluidly. This fluidity of rendition is her hallmark. There is no break in her mellifluous. She elaborates, "When you are singing Poorvikalyani, even though the aarohanam is "s r g m p d s", practise to slide effortlessly to "s r g m d s", you don't need props, somebody's hand to hold on to climb laboriously! Glide! Slide, don't jump over thresholds, it should be smooth. Again, while singing a padam in Kambhoji, sing it straight. The padam is complete in itself. It does not need any add-ons by way of raga, neraval." At the apex of her concert is a rendition of a Tiruppugazh or a Mangalam. This completes the form, she believes.

Effortless ease characterises Smt. Alamelu Mani's performances. How does she manage this? "Work on it, think all the time, how can I improve my rendition, how can I improvise? Where am I splitting the sahyam? What will improve the bhava? Even when I am sitting in an airport and the flight is delayed, unperturbed I hum, I practise, I think. With music in you, you never have a dull or blank moment!"

A devotee bows at the feet of the Lord, symbolised by the gopuram, at the entrance of a temple, and proceeds to the sanctum. So does Smt. Alamelu Mani. Her career reflects this as she proceeds to the sanctum of Sangeeta Manodharma. Shruti suddham, precise rendition of the kirtanas, total adherence to the rules of structure and composition, rigorous practice and complete dedication characterise her life, her learning and her performances. There has to be a special mention of how Smt. Alamelu Mani carries herself through the concert, the way she sings and her posture. "Music has made me what I am today – it has given me intense joy, it has given me courage in my moments of despondency, it has given me confidence, it has brought me realisation."

The crest of the gopuram signifies the energy field. "When one looks at the Gopuram and proceeds to the sanctum, one leaves behind all contradictions, so it is with a concert, so it is with music", says Smt. Alamelu. This reminds one of what Tyagaraja says in *Sangeeta Gnanamu* in Dhanyasi. Smt. Alamelu Mani has lived the message "He knows the method of winning over bad aspects like anger, passion, miserliness, desire and competition". She is a loving mother, a calm teacher and a dignified musician. She says music is her sustenance, her friend, her "thonai"(constant companion), her God. Music to her is,

***Om purnamadah purnamidam purnat purnamudachyate
Purnasya purnamadaya purnamevavashishyate***

Smt. Alamelu Mani's many achievements

In 1948, Alamelu and Janaki, the duo gave their first concert in Thyagaraja Sabha, Matunga, the oldest music organisation in Mumbai.

In 1953, she bagged the first prize in the Ragam Tanam Pallavi competition, the first of its kind organised by the prestigious Shanmukhananda Sangeetha Sabha, where she presented a Pallavi in Bhairavi.

In 1954, Alamelu proved her mettle by winning the prestigious gold medal in the All India Radio Competition, again the first of its kind. The competition was judged by maestros like Shri Musiri Subramania Iyer, Shri Mudikondan Venkatrama Iyer, Shri Dandapani Desikar, Shri Thirupambaram Swaminatha Pillai, Shri Dwaram Venkataswami Naidu, Shri Emani Sankara Sastri and the award was given by Dr.Rajendra Prasad.

In 1961, Alamelu joined as a teacher in the South Indian School of Music. The school catered to the music passion of nearly 1000 students including Smt.Sarayu Srinivasan and Smt. Aruna Ranganathan. Students like Smt.Sandhya Sridhar conduct music classes abroad.

Since 1968, Alamelu became an A grade artist of All India Radio.

In 2011 and 2012, Alamelu performed in Cleveland Thyagaraja Aradhana, where she was given the 'Brinda Memorial Award'. She carries forward the lineage and legacy of Brinda Amma.

On January 1, 2015, she has been crowned with the insignia of Sangeetha Kala Acharya by the Music Academy for her never-ending quest for true art and her ceaseless service to music.

Vasuki Kalyanasundaram is a disciple of Smt. Alamelu Mani based in Mumbai.

Professor R.C.Mehta

Dr. Sakuntala Narasimhan



◀ Professor R.C.Mehta

Professor R.C.Mehta, the doyen of musicologists and the founder of the Indian Musicological Society (which is now in its 44th year) passed away at Baroda on 18 October, 2014. Had he lived just 12 more days, he would have begun his 97th year. Even after crossing 90, he was phenomenally active, and travelled to Khairagarh university in Madhya Pradesh during 2014 to receive a D.Litt degree.

He was a prolific author or editor of scores of books on music (in Hindi, Gujarati and English) but more importantly, he was instrumental in urging a lot of us to prepare papers on topics related to different aspects of music, either for publication in the journal of the Musicological Society (which he founded and edited for many years till the age of 87) or for the conferences and seminars that he organized over the years. I would have never researched or produced a paper on aspects like the role of lyrics in music, music and communalism, or music and mythology, if he had not goaded me to undertake such assignments. He was my guide and advisor for the thesis that I wrote, comparing concert patterns in Hindustani and Carnatic music, for the degree of Sangeethacharya (doctorate) of the Akhila Bharatiya Gandharva Mahavidyalaya.

The biographical details of his extraordinarily productive life can be accessed at Wikipedia. Born in Surat on 31 October 1918, Professor Ramanlal C. Mehta trained in the Kirana gharana of Hindustani music, retired as Head of the Department of music at M.S.University, Baroda in 1978 after serving the institution for 20 years. He worked for All India Radio for nine years (1945-53) and produced over 50 musical features and dramas, served on many national committees as an expert, toured and lectured in the U.K. under a British Council assignment in 1966 and attended the International Musicological Congress at Amsterdam. He received the Padmabhushan in 2009, apart from several other honours including the Gujarat State award, (1978) Emeritus fellowship of the ministry of culture, the Sangeet Natak Akademi fellowship (2008) the Sarangdev fellowship of the Sur Singar Samsad of Mumbai (1988), the ITC-Sangeet Research Academy award, (1990) and the Swar Sadhna Ratna award for lifetime achievement. He also served on the Gujarat state Sangeet Natak Akademi (1993-95) and on AIR's audition boards. But it is the personal reminiscences that I want to focus on in my tribute.

A month before he passed away (when he was nearing 96) he called me up in Bengaluru, to ask for comments on South Indians' responses to Hindi film songs with a classical base. Perhaps he was planning to write on the subject of film music. His penchant for intellectual work even at that age, amazed me and often shamed me into buckling down and preparing some paper that he suggested I work on. I would grumble, saying that at 70 plus I did not want to push myself, and he would reply with a retort about age.

When the Gayana Samaja of Bengaluru conferred a lifetime achievement award on him in 2005, he not only gave a lec-dem on thumri for a select audience at the Veenapani Centre for Arts, but even sang, with amazing stamina – he was in his late 80s at that time.

He lived a spartan life, preferring to stay alone after his wife passed away, and keeping himself busy with the work of the Musicological Society. His daughter living in the same city, had a small room in her bungalow that was meant for him "when he felt ill", he joked, that was the kind of strong independent spirit that he had. A young assistant named Manoj helped with emails and travelled

with him when he had to go to Mumbai, Ahmedabad, or Delhi - that was the only concession to age that "RC" as he was fondly known, made.

One of his former students, Balachandra, decided to pay his respects to his guru by creating new ragas in his honour – Raman Malhar was one such creation. These creations, along with khayal bandish composed in the new raga, were published in *Sangeet*, monthly magazine of Hathras (UP). Last year, I decided likewise, to commemorate his 95th birthday by creating a raga (roughly equivalent to Karnaranjani of Carnatic music) which I named Ramanranjani in his honour, and composed a chhota khayal in Sanskrit in the raga, which was also published in *Sangeet* magazine of Hathras in October 2013. It gave him enormous pleasure to receive such fond tributes from his students – he called me up to ask me to record the khayal on audiotape and mail it to him. A few days before he passed away he sent me a photocopy of the D.Litt award that Indira Sangeet University had conferred on him. It pleased him also, that I dedicated one of my books on music, to him. "So happy", he wrote, referring to the completion of my book as well as its dedication to my teacher and guru. To me he was a father figure.

His seminal contribution to Indian music was the journal of the Musicological Society that he edited and brought out for years, planning each issue around a theme and assigning topics to contributors – a task that would have intimidated someone half his age. He was also instrumental in conducting an annual Moula Bux music festival in Baroda, in memory of a veena artiste who had toured South India and played the South Indian veena.

My students and I were planning to visit him in Baroda in December, and get his blessings in person, but alas, now it is too late. He kept track of my students also, including the child prodigy Sameer who is an ITC scholar at Kolkata.

I shall miss him, his monthly phone calls, and his encouragement. RIP, Professor Mehta.

Dr. Sakuntala Narasimhan is a Bengaluru-based journalist, author, musician and consumer rights activist.

OBITUARY



◀ Zarin Daruwala Sharma

Born in 1946, Zarin Daruwala Sharma was one of the very few women sarod players of India. Although sarod playing is still regarded as a male bastion, Zarin who showed musical talent as a child received sarod lessons from Pandit Haripad Ghosh. She was an outstanding sarod player and had a distinctive style of her own. At the age of 18, she played the sarod in a sitar-sarod duet for the title music of the historical film *Chitrakala* (1964). Her tryst with Bollywood continued for many years. She was also well-known for her rendering of uncommon classical ragas. A perfect sarodiya, her performances were impeccable. She received the *Sangeet Natak Akademi* award in 1988 for her contribution to classical music. She breathed her last on 20th December 2014 in Mumbai.

Guru Smt. Suguna Purushothaman

Smt K. Gayatri



◀ K. Gayatri with her Guru Smt. Suguna Purushothaman

"Suguna" Mami" as I dearly address her has created a vacuum in my life as well as my career. Her passing away has not only been a personal loss but a huge irreplaceable loss to the music fraternity too. She was known for her charismatic, ever-charming, smiling, witty, simple, soft nature which created an impact on each and every student's mind for them to cherish the moments spent with her till the very end.

My association with Mami began in May 1994 (and it just seems like today) when I joined her classes. I was 11 years old and was riding a bicycle in Abhiramapuram when Mami had a conversation with my grandmother and that's when she accepted me as her disciple even though she said it would not be possible for her to give private lessons.

The class hall would be filled with students with not a single place to sit and there would be interesting theory sessions, tests, quizzes and what not!! Group classes all the way challenging sessions, questioning each other, receiving our bit from Mami as well, rings fresh in my memory. Whenever Mami introduced me to someone, she would say "thuru thuru nu cycle ottindu iruppal, enna lakshyame panna maattaa "(this girl would be busy riding her cycle not paying heed to me)!

Mami was an epitome of classicism as we all know. She would never compromise on a single sangati of a particular kriti and would always say "thookkathala ezhupinaalum paadanum ...andha alavukku saadhagam pannanum" (even if you are woken up in the middle of your sleep, you should be able to reproduce the sangati perfectly... one should do that much practice). Such was her "paatanthara suddham". I can never express in words what all I have learnt from her...be it concert planning or stage presentation or tackling a particular situation, she has been a mother to me from the word go. The ease with which she would take up challenges was simply mind-blowing. As an expert in laya, she would give us exercises and would say "saadhagam saadhagam saadhagam". She made even the complex talas appear so simple but when we tried, it would be such a cumbersome exercise. Without her guidance I would not have attempted difficult nadais in a pallavi or an avartanam.

The last four years were a testing time for her. But for her amazing will power and courage to fight back, she would not have lived through those years. Each time she was given chemotherapy treatment, she would suffer for a week and immediately resume classes with a gap of 20 days before her next session. Such was her commitment to the art form. Here I must mention about two different dance productions for the Cleveland Tyagaraja Festival - Ramayana and Mahabharata for which Mami composed the lyrics and set the tune. Both these productions were composed at The Apollo Speciality hospital when she was undergoing chemotherapy. She would say "When you have committed to someone, you should live upto it, otherwise don't commit". Likewise during the last December season 2014, she gave a lec-dem at The Music Academy on "Kalpana swaras at different eduppus" which was very well received by all. About a month before she passed away, she had committed to Suguna Varadachari Mami for a lec-dem on "Pallavis" celebrating her 70 years. Mami asked me to stay back as she was fighting a bad wheeze and other health conditions. In spite of all that, she participated in the demonstration which showed her true devotion to the art. Incidentally I had the blessing of accompanying her at Shanmukhananda at her concert

She was one person with whom I could share anything and everything. She was more than a mother to me and I should say we were such close "Whatsapp" buddies!! I really miss her

messages right from morning till night sharing all what we did, like how we do with best friends. I have literally travelled through her journey receiving all the love and affection that a mother, a teacher, a guide, a mentor, a friend and a baby would give! Just as how these many years passed by, I only hope and pray time heals my mind. Hope she is reborn soon! May her soul rest in peace..

K Gayatri is a Carnatic music vocalist and a disciple of Kalaimamani Smt. Suguna Purushothaman based in Chennai.



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Suguna Purushothaman – Vidushi, Singer, Composer, Dedicated teacher

Shri N. Hariharan



Smt. Suguna Purushothaman

After four years she left the college and joined the Music Department of Madras University as a lecturer. She also had special lessons from seniors. Prof. Sambamurthy took the students to Tiruvaiyaru to sing at the aradhana of great seer-singer-composer Tyagaraja Swami. Suguna's daughter Kumuda recalls her mother telling her about the Atana Kriti Kandaen Kandaen that she sang at the Samadhi of the saint-poet.

I have met Suguna Purushothaman as a review writer after the only concert she had given at the Sri Shanmukhananda Sabha, Mumbai in 2005. Her humility was notable and reaction to praise sober. I was greatly impressed by her laya intricacy in Ragam, Tanam, Pallavi. She performed to two talas, keeping count for one on the right hand, and for the other on the left. The niraval she chose at the core point of the lyric. In raga alapana and exposition of the Kirtana she reflected the style of the great vidwan Musiri Subramania Iyer. In this context I must mention the doyen Semmangudi Srinivasa Iyer's laudatory response to Suguna's singing a pallavi to two talas. Her daughter Kumuda told me an incident her mother had told her. Once, Semmangudi mama visited her class. She was singing a Tirupugazh, with one hand keeping the Tisra Jhampa tala, and the other Khanda Triputa tala simultaneously. Semmangudi said: "Well done. Now change the tala-Tisra Jhampa on the left hand and Khanda Triputa on the right". Suguna did it with absolute ease, much to the amazement of Semmangudi mama. That showed her tremendous skill. She would begin practice at 4.00 am and continue upto morning, as "she had complete support and backing from the family".

Suguna was born in the village Kulathur, near Chingleput junction (prior to Chennai) on 4th April 1941. Her father Chakravarthy Ananthachariar was a civil engineer in Military Engineering Services (MES). Her mother K. Vedavalli was a violinist. With early initiation from her mother, she was later pupil of a bhagavathar who sent her to the All India Radio contest for young new talent. She got the first prize. Suguna has a sister younger to her, named Rama Mani, who is a mridangam player. Her younger brother Balaji is an electrical engineer, who works for a firm in Delhi.

Rasikas recall Suguna's solo recitals and her special concerts with Suguna Varadachari as duo, "each complementing the other". She took delight in telling her daughter her strange experiences. Once she was invited to sing at the Anjaneya temple at Alamelumangapuram, Mylapore, in Chennai. "It was raining heavily that day. There were hardly ten rasikas in the auditorium when I reached the venue. I started singing a composition of mine Rama bhakta Hanuman. People slowly started coming in and soon the hall was full. The kriti became my USP for bringing in crowds", Suguna said hilariously. She was a person with a good sense of humour.

In 2003 Suguna's first book of compositions, "Kadambam", containing ragamalikas, javalis, and tukkadas was released. Prof. Sambamurthy had appreciated her kritis. Thinniam Venkatarama lyer too liked her lyrics and encouraged her to write more. "My good friend and well known vocalist Vidushi R. Vedavalli also praised my Sahityas, she had told Kumuda.

Suguna had composed many ragamalikas, varnams, padams and tillanas. She composed the tillana with 128 akshara tala as part of the sishya parampara series. Her second book of compositions with notations titled "Manolahari" was released soon. She had composed several compositions suitable for concerts. Her first Kriti, she had told Kumuda was in raga Abhogi but she didn't remember the text. She was reputed for her expertise in singing Pallavi, particularly in the talas Sarabanandana and Simhanandana.

Suguna married a civil engineer Purushothaman working in the Union Government Department in Nagpur on 4th December 1970. She continued with her lessons there. After three years she returned to Chennai and started her music school there in 1973. Members of the Kalki family as also of TVS family enrolled to take tuition from Suguna. She used to get several invites; she performed extensively in the city and suburbs. Once at her performance in P.S. High School pandal, Musiri and M.S. Subbulakshmi parked their cars outside and listened to her concert. A trying time for the family was when her daughter Vani suffered from bouts of Asthma and Suguna got a scholarship for three months to learn Annamacharya kritis from Manasala Jagannath Rao of Tirumala Tirupati Devasthanam. Vasanthi Rangarajan and Dr. Rangarajan came forward to look after her ailing daughter. Their support is treasured by Kumuda who having learnt from her mother, teaches students now. Vani became a renounee and joined as a sadhvi at the Sharada Mutt at Dakshineswar, near Kolkata. This mutt houses only women renounees.

Suguna had to face two tragedies after marriage. Her second child, a precious boy, passed away early in life. Her mother too who was helping her a lot for music studies died soon. She had to depend almost exclusively on husband Purushothaman to promote her rise in the music world. At the age of 70, she went to the U.S. to perform at the Cleveland Tyagaraja Aradhana festival. She gave concerts at other places too.

Suguna had trained many disciples- K. Gayatri, Saranya, Kartik and Kishore (in U.S.), Deepak, Vignesh, Nikhila, Nivedita, Mythili Krishnamurthi, Anusha, Sampath and Mukund to name a few. Suguna's prime disciple K. Gayatri in a tribute to her guru says : "I trained with Mami from 1994. She would always emphasise on laya practice. She used to question me about Melakarta ragas and conducted theoretical classes often, which were challenging and useful. I learnt rare tala pallavis from her. She was particular about two things- "patanthara suddham" and commitment".

The editor-in-chief of Sruti magazine, V. Ramnarayan in a tribute said : She was known for her happy temperament, great sense of humour and ready wit. She often gave lectures on the Musiri way of niraval, or swaram singing with emphasis on niraval, on how he stressed the importance of getting the lyric right, of choosing the best possible place in the song to do niraval even among a number of appropriate lines, of how vital the meaning of the lyric was to this choice".

Awards and honours to Suguna were well merited. The Sri Krishna Gana Sabha, Chennai, conferred on her the title "Sangeetha Choodamani" while the Music Academy gave the Best Vaggeyakara award. The Tamil Nadu Government honoured her with the "Kalaimamani" title. The Central Sangeet Natak Akademi too honoured her.

Suguna Purushothaman will live in the memories of music lovers by her multi-dimensional attainments. She has left foot prints on the sands of time by her works which will inspire generations to come.

N. Hariharan is a former Assistant Editor of The Times of India, Bombay who wrote music concert reviews in the paper for several decades.

கலை அரசி ஸுகுணா புருஷோத்தமன்



Smt Suguna Purushothaman

சக்ரவர்த்தியின் ஸாம்ராஜ்யத்தில் பூத்த ஸுகுண மலர்
பக்கபலமாம் புருஷோத்தமரின் சரிபாதி இவர்
சம்பத்தை மணந்த குமுதத்தை ஈன்றவர் இவர்
சமத்தான பேரன்களின் அன்பு பாட்டி இவர்
சொக்கவைக்கும் குரலை கலை அரசி வழங்கினார்
சிக்கவைக்கும் லயத்தை உழைப்பால் வசப்படுத்தினார்
பாக்கள் பலபுனைந்து பக்தியில் முழுகித்திளைத்தார்
மக்கள் மனதில் நீங்கா தனி இடம் பெற்றார்
பூக்களாய் மலரும் ஸ்வரங்களே மூச்சு
எக்கணமும் இசையுடன் இணைந்ததே பேச்சு
பக்குவமாய் எடுத்துரைக்கும் ஆசிரிய நோக்கு
அக்கரையாய் மாணாக்கரை வளர்த்திய பாங்கு
சக்கரம் சுழன்று நின்றது எழுபதுக்குமேல் மூன்று
என்றும் குரலுக்கு வயது பதினேழுக்கு மேல் மூன்று
மங்களமான இவர் இசை அவ்வுலகிலும் ஒலித்திட
சங்குசக்கரதாரியிடம் நிர்மலர் பணிந்து விழைவது.

Hema Veeramani is the first student of
Smt. Suguna Purushothaman in vocal and veena.

Tukkada 8

Quiz on Sangeeta and Natya¹

1. How does Subbarama Dikshitar refer to the Pancharatna Kirtanas in his book entitled *Sangita Sampradaya Pradarsini*?
2. What are the general rules governing the structure of a raga in relation to the number of swaras?
3. Give examples of exceptions to the rules mentioned above.
4. What is the record for the number of sangatis in a kriti?
5. In the case of this vaggeyakara full sancharas of a raga and its personality are reflected from mandra to tara sthayis in every kriti. Further, if one sings a kriti from the beginning in the akaara format without the text, it will constitute a good alapana of the raga! Who is the vaggeyakara?
6. There are two types of yatis in the kritis of Dikshitar. One is Gopucha Yati and the other is Srothavaha yati. Which is the kriti where one finds both?
7. According to Prof Sambamoorthy the practice of yati was found even earlier than in Dikshitar kritis. What was it called?
8. When and where did M S Subbulakshmi perform on the veena with K S Narayanaswamy?
9. Who is the vaggeyakara behind the mudra "Ramadasan"?
10. What are the close equivalents of briga of Carnatic music in Hindustani and Western classical music?
11. What is pizzicato?
12. What is counterpoint (contrapuntal) in Western classical music?
13. What is octave harmony?
14. Which was the Tamil movie where Kamala danced to the playback singing of Sivan's "Kunchita padam" in Kambhoji by D K Pattammal?
15. The Nataraja icon is generally seen with his left leg lifted. But there is one in a famous temple where the right leg is lifted. Where is it?

¹ The objective of the column is not only to test the knowledge of the readers but also to supplement it. They are welcome to send dissenting letters with supporting evidence, if they do not agree with the answers on page 69. It is important for keeping the record straight.

The precious abundance of compilation relating to men and matters in the realm of saptha swaras recorded in Shanmukha calls for detailed depth of perusal to digest them, since none knows except the Editor and her team where, apart from incidental facts and notes, lies fragrant messages for intellectual consumption of and documentation by the reader. This aged chap [the author of this epistle, please] shall endeavour to and hasten to do so. Shanmukha is a virtuous record of Gita, Vadya, Vinodha Tandavam witnessed, heard and learnt at or was advised in the prestigious, sacred precincts sanctified by the name of H.H. at the winsome proud commercial capital of the nation. H.H. had stayed with his sishyas for seven months at the twin house of my virtuous paternal aunt.

Nine years prior to the unfortunate and untimely demise in 1999 of the famous Sangeetha Kalanidhi, eminent Vainika of repute, Shri K.S. Narayanaswamy I had occasion to record in my 'Garland', while recording his life, that "Shri KSN was a symbol of the confluence of the cultural traditions of Kerala, Tamil Nadu and Maharashtra."

'Garland' N.Rajagopalan

WRITE TO US !

We would love to get to know you, dear reader, and hear your views, suggestions and thoughts on the journal or any topic related to the performing arts.

Please email us at : bhamusic22@gmail.com



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Sabha Roundup

Report

Tyagaraja Aradhana 10th January 2015



◀ *Unchavritti led by Udayalur Shri. K.Kalyanaraman*

The 168th Tyagaraja Aradhana Day was observed on the Pushya Bahula Panchami day, when saint-composer Tyagaraja attained Samadhi. In the morning Unchavritti was performed in the traditional manner by Udayalur Shri. K. Kalyanaraman along with Pooja and Abhishekam for Saint Tyagaraja's panchaloha idol. This was followed by a rendering of Pancharatna kritis by faculty members and students of the Sangeetha Vidyalaya as also some local musicians.



Group rendering of Pancharatna kritis

A group rendering of Pancharatna kritis was also held in the evening at the Shanmukhananda Chandrasekarendra Saraswathi auditorium where local musicians and some of the sister institutions of Mumbai paid homage to Saint Tyagaraja. The group rendition was well-rehearsed, well-co-ordinated and in perfect unison. The event was telecast live on Sri Sankara TV.

Rising Star Series 17th January 2015

Jayashri Suresh

The Rising Star series of concerts had two artistes performing on 17th January 2015. The format remained the same as in September 2014 where the first artiste performed from 6.00 p.m to 7.30 p.m and the second from 7.45 to 9.00 p.m.

Sandeep Narayan

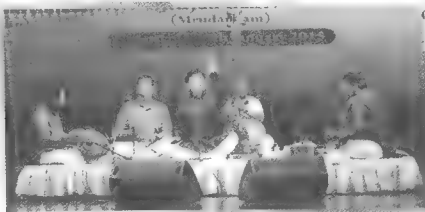
Sandeep Narayan received his initial training from his mother Smt. Shubha Narayan and later received advanced training from Calcutta K.S.Krishnamurthy and is currently training under Sanjay Subrahmanyam. He broke boundaries by becoming one of the first U.S born and raised artistes who moved to India to pursue music as a full time career. He is the recipient of many awards, the recent one being the 'Yuva Kala Bharathi' from Bharath Kala Achar.



(l to r) Arjun Ganesh (Mrudangam), Anirudh Athreya (Kanjira), Sandeep Narayan (Vocal), B. Ananthakrishnan (Violin)

He commenced the concert with the famous Natakurinji varnam Chalamela set to Adi Talam in a very brisk speed which set the pace for the evening. This was followed by Muthuswamy Dikshitar's evergreen kriti, Shri Varalakshmi Namasthubhyam in Sriragam set to Rupaka Talam where he sang a brief raga sketch. He rendered the kriti with well enunciated words and showcased different 'nadais' at "Shri Sarasapathe". Kalpana swarams were sung at "Bhavana Bheda" as well as "Chature" separately using excellent jantai prayogams. The brigas and the pidippus were very reminiscent of Sanjay's style. Next was a Varali raga alapana with fast paced brigas and a lot of sancharas in the tara sthayi followed by Tyagaraja's kriti, Eti Janmamidira set to Misra Chapu talam. A bhava filled niraval was sung at "Sagara shayanuni" with a lot of emphasis on the tara sthayi gandharam. The artiste's fondness for fast paced singing was showcased in the next item which was Swati Tirunal's Palaya Sada in Nalinakanti ragam set to Adi talam with brisk sangatis and kalpana swarams at "Palaya Sada". The artiste chose Kambhoji as his main piece where a detailed raga alapana was sung followed by Gopalakrishna Bharathi's kriti Tiruvadi Charanam in Adi talam. He started the kriti from the anupallavi "Marupadiyum" followed by kalpana swarams at "Thiruvadi" where the artiste displayed his prowess when he showcased different patterns in the final mutthaippu. He concluded with a tillana composed by Tanjavur S.Kalyanaraman in Dwijavanthi ragam set to Adi talam.

D.B Ashwin



(l to r) Arjun Ganesh (Mrudangam), Anirudh Athreya (Kanjira), D.B.Ashwin (Vocal), B. Ananthakrishnan (Violin)

Hailing from a family of musicians, Ashwin, the grandson of the veteran musician Shri TK Rangachary was initiated into music by his mother and was later under the tutelage of Shri. Sitarama Sharma and the late Vairamangalam Shri Lakshminarayanan. He is now receiving advanced training from Shri. D. Seshachary of the Hyderabad Brothers duo.

D.B.Ashwin commenced with the rarely heard Muthuswami Dikshitar kriti on Lord Hanuman, *Pavanatmaja* in Nattai ragam set to Khanda Chapu talam. After a soulful rendition of the kriti, he

sang kalpana swarams at "Pavanatmaja". This was followed by an outstanding Pantuvarali raga alapana. The artiste, blessed with an extremely good voice brought the raga to life with deft and delicate strokes and special 'pidis'. The crystal clear spelling of the voice in both the mandra as well as tara sthayis added a meditative and grand lustre to the ragam. The Tyagaraja kriti *Raghuvara Nannu* set to Adi talam was rendered with a lot of bhava and niraval was performed at "Manasuna nika" followed by kalpana swarams. The excellent and effortless rendition of kalpana swara patterns was a true treat. This was followed by one of Syama Sastry's 'Ratna Thrayam' swarajathis in Bhairavi, *Kamakshi*. The unhurried enunciation of each phrase was very lucid and the rendition was extremely soulful and soaked in raga bhava. The artiste was able to capture and project the sahitya bhava completely, thus entralling the audience. The artiste did full justice to the inherent scope and grand landscape of this magnum opus. This was followed by the popular ragamalika *Chinnanchiru Kiliye* composed by Subramanya Bharathi. He concluded the concert with a tillana in Tilang ragam in praise of Devi.

The accompanying artistes for the evening were Shri. B. Ananthakrishnan on the violin whose virtuoso performance captivated everyone. The Pantuvarali alapana was simply sublime and deserves special mention here.

Shri.Arjun Ganesh on the mridangam and Shri.Anirudh Athreya on the kanjira sparkled while providing excellent support. Their enthusiastic and exciting playing of their 'tanis' kept the audience on their toes.

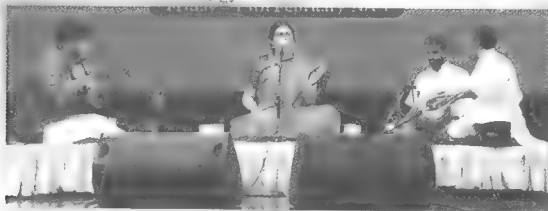
Rising Star Series 13th February 2015

Jayashri Suresh

The evening commenced with the A.K Satagopan Yuva Kalakar Puraskar awards instituted for young and upcoming artistes. Shri. Amarnath Sury gave a brief speech about A.K Satagopan and went on to announce the names of the recipients of the awards. The awardees were Shri.A Narayanan (2009-10), Kum. Aishwarya Shankar (2010-11), Ms.Sowmya Sridhar (2011-12), Ms. Revathi Kumar (2012-13) and Shri. Kalyanapuram S.Arvind (2013-14). Smt.Vijayalakshmi Nathan, Smt.Radha Namboodiri and Shri.R.Chandrashekar were the judges who chose the awardees and they were also felicitated on stage.

This was followed by the concerts of Amrutha Venkatesh and Nisha Rajagopal.

Amrutha Venkatesh



(l to r) M.Rajeev (Violin), Amrutha Venkatesh (Vocal),
Raja Ganesh (Kanjira), R. Shankaranarayanan (Mridangam)

Amrutha learnt music under gurus Shri.M T Selvanarayana, Smt.Charumathi Ramachandran and Prince Rama Varma and holds the honour of performing in the prestigious Navaratri Mandapam at Thiruvananthapuram. She is also an accomplished veena artiste.

Blessed with a lot of 'sukhabhava' in her voice, she began with a brief sketch of Mayamalavagowlai ragam and sang Tanjavur Ponnaiyya Pillai's (one of the Tanjavur Quartet) kriti, Mayatheetha Swaroopini set to Rupaka talam. She rendered kalpana swarams at "Mayatheetha" with excellent dhatu and jantai prayogams. This was followed by Tyagaraja's kriti Enta Vedukundu Raghava in Saraswati Manohari ragam set to Adi talam where the charanam was sung in druta kalam with kalpana swarams at "Chinta Teerchu" in lightning fast speed. The sahitya was clearly enunciated and this added to the beauty of the rendition. Next came a bhava soaked Simhendramadhyamam raga alapana with very effective use of 'nokku' swaras to emphasise the raga lakshana. She sang Mysore Vasudevacharya's Ninne nammiti naiyya set to Misra Chapu talam with niraval in 3 kalam and kalpana swarams at "Pannagendra shayana". Ayye metha kadinam, a ragamalika from Gopalakrishna Bharati's 'Nandanar Charitram' set to Adi talam in Punnagavarali, Nadanamakriya, Brindavana Saranga and Chenchurutti was enjoyed by the audience. Swati Thirunal's popular Hindi bhajan Vishweshwar darshan kar in Sindhubhairavi ragam set to Rupaka talam was sung with a lot of bhava and her calm and well-modulated voice added lustre to it. She concluded her concert with a tillana composed by Shri T.V. Gopalakrishnan in Kathanakuthuhalam set to Adi talam.

Nisha Rajagopal



(l to r) M.Rajeev (Violin), Nisha Rajagopal (Vocal), Raja Ganesh (Kanjira), R. Shankaranarayanan (Mrudangam)

Nisha initially learnt music from her mother Smt. Vasundhara Rajagopal and later trained under T.R. Subramaniam, Calcutta Krishnamurthy, Suguna Varadachary and P.S. Narayanaswamy. Blessed with a powerful voice, she commenced with *Shashi vadana* a Tyagaraja kriti in Chandrayothi ragam set to Adi talam. This was followed by Pantuvarali raga alapana and she sang Swathi Thirunal's kriti *Sarasaksha Paripalayamam* set to Adi talam with kalpana swarams at "Bhamini". An alapana of Brindavana Saranga preceded Muthuswamy Dikshitar's eloquent composition *Soundararajam ashraye* set to Rupaka talam rendered in a meditative and extremely vilamba tempo. She then presented *Nee Irangayenil*, the Papanasam Sivan kriti in Athana ragam set to Adi talam. Nisha took up Todi as her main piece where she rendered raga alapana in which she performed graha bhedam by shifting the modal tonic to Rishabam resulting in Mohanam which was a treat to listen. Then she sang Tyagaraja's *Koluvamaregada Kodandapani* set to Adi talam along with niraval and kalpana swarams at "Tambura" and Chekoni" with kuraippu at "Tambura". What followed was Swati Thirunal's padam *Aliveni* in Kuringi ragam set to Misra Chapu talam. She sang a viruttam in Shubhapantuvarali and Sindhubhairavi and concluded with a composition *Kandamam* in Tisra nadai.

Shri. M. Rajeev who accompanied the artistes on the violin played melliflously and won hearts. Excellent percussion support was provided by Shri. R. Shankaranarayanan on the mridangam and Shri. Raja Ganesh on the kanjira who sparkled with their talented playing in the 'tanis'.

Carnatic Vocal Concert by Raji Gopalakrishnan 18th January 2015

Nalini Dinesh



(l to r) Melakaveri Balaji (Mrudangam), Adambakkam Shankar (Ghatam), Raji Gopalakrishnan (Vocal), Raghu (Tambura), M.R. Gopinath (Violin)

The concert began with Abhogi varnam sung in single kalam followed by a brisk rendition of *Swaminatha Paripaalayaashumaam* with kalpana swaras at madhyama kalam "Kaamithaatha...". *Brova bhaarama* rendered with kalpana swaras at pallavi had pronounced shades of Tilang and usage of kakali nishadham in a sangati. A good Hemavati alapana preceded *Shree Kantimatim* with neraval and kalpana swaras at pallavi. Gopalakrishna Bharati's *Sevikka vendumayya* (Andholika), Tyagaraja's *Vara Narada* (Vijayashree) and Oothukkadu Venkatakavi's *Brindavana nilaye* (Reetigowla) ended the pre-RTP segment. Raji then announced that she would sing an RTP in Brindavani as a tribute to her father for whom this raga was a favourite. Brindavani raga development was excellent in Hindustani style with attractive taans. The ragamalika taanam featured Amritavarshini, Natakurinji and Mohanakalyani apart from Brindavani. The pallavi "Saranganai panivaai maname dinam gana lola brindavana" was set to Khanda Tripata talam. After a rather perfunctory neraval, Raji went onto the ragamalika swaras. At the end of the RTP, tani avartanam was played by Melakaveri Balaji on the mridangam and Adambakkam Shankar on the ghatam. The post-tani segment was made up of *Darshan den prana priya re*, a bhajan in Kedar raga, viruttam *Paal ninaindootum* sung in Hamsanandi, Kaanada and Behaag leading to Gopalakrishna Bharati's *Idu taano Tillai sthalam*, *Radha Sametha Krishna* in Maand, *Pampatheera Vihara* in Shivananjani by her composer-father Natarajan and Lalgudi Jayarama's *Desh tillana*. The concert was rather monochromatic because of the absence of any major ghana ragas and lack of variety in talam. It was also disappointing that there was no elaborate neraval in the concert as one would have expected from a student of the Musiri bani. M.R. Gopinath gave competent violin support.

International Women's Day 8th March 2015



➤ (l to r) Ms. Shanti Ekambaram, Ms. Trisha Guha, and Smt. Santhosh Rajan

The International Women's Day was celebrated at the Sabha by the Women's wing. The programme started at 6 pm with a prayer to Goddess Shakti by Miss Abhilasha Chellam. Women's Wing Convenor Smt. Santhosh Rajan gave the welcome address. Miss Shanti Ekambaram, President, Consumer Banking, Kotak Mahindra Bank was felicitated as being a woman achiever to

have risen to the position she holds in the field of finance. She spoke about the empowerment of women especially about their economic independence which will give them freedom to function effectively to enhance their position in society. Vote of thanks was given by Mrs Saraswathi Rangaraj. The programme was compered by Ms Subalakshmi Iyer.



Participants of Shakthi- A Primordial Energy

This function was followed by a Bharatanatyam ballet by the Association of Bharatanatyam Artistes of India [ABHAI], Mumbai Shakha, on 'Shakthi - A Primordial Energy'. 14 Gurus from Mumbai who belong to ABHAI group joined together to coin a beautiful parikrama of different kshetras depicting various forms of Devi. Guru Shri Kalyanasundaram , a senior member of ABHAI was present and Mrs Mythili Kalyanasundaram lit the lamp to mark the beginning of the function. The dance started with a pushpanjali to the all- pervading Shakti, choreographed and performed for the first time by 13 Gurus which was commendable. What added value to the awesome pattern of dance were the visuals of the related temples and the pictures of the deities with relevant commentaries of the sthala puranas. A lot of research work has gone into making of this dance ballet and the coordination between the Gurus and their disciples was simply admirable. The last item was a unique tillana in which all the 45 students participated. It was a beautiful finale with exceptional rhythms and patterns choreographed specially for this particular performance. Dr Padma Subramaniam, who founded ABHAI and Dr Chitra Visweswaran, the present President of the organisation can be proud of the members of their Association for having given such a wonderful dance presentation for the Women's Wing of the Sabha. The audience who had turned out in large numbers to watch the ballet was enthralled. Special mention must be made about the efficient co-ordination done by Dr. Jayashree Rajagopalan who was instrumental in bringing together so many Gurus on one platform. Overall it was an evening well -spent.

Answers to Quiz on Sangeeta and Natya

1. Swara Sahityams. The book was published in 1902. Obviously the term "Pancharatna kritis" was coined later. It would be interesting to find out when the term first appeared in the music literature.
2. One is that there should be a minimum of five swaras and the other is that there should be either madhyam or pancham in the arohana and avarohana.
3. Jaltar Sarang and Niroshtha. Jaltar Sarang has only three notes – sa, ri and ni. Muthiah Bhagavatar composed the song "Raja raja radhite" in the raga Niroshtha, which means lipless, to help singers with a defect in the lip formation. It eschewed ma and pa that call for the lips to come together in pronunciation. The swaras are: chatusruti rishabha, antara gandhara, chatusruti dhaivat and kakali nishad.
4. According to Rangaramanuja Iyengar, "Chakkani raja" in Kharaharapriya has 42 sangatis. The following have 21 sangatis each: "Bhavanuta" (Mohanam), "Chera Ravademira" (Ritigaulai), "Doraguna" (Bilahari) "Najeevadhara" (Bilahari) and "O Rangasayee" (Kambhoji).
5. Dikshitar (Biography of Muthuswami Dikshitar by T L Venkatarama Iyer)
6. Dikshitar's "Tyagaraja Yoga Vaibhavam" in Anandabhairavi.
7. Tevaram had the yati feature. It was called *kondukutti* in Tamil. Sambamoorthy refers to "Aduttana" in Yadukulakambhoji (South Indian Music, Book III)
8. In the Chennai music season of December 1968 when MS was the Sangita Kalanidhi she performed on the veena along with KSN in the morning session of the deliberations of the Experts' Committee.
9. Papanasam Sivan
10. Murki and trill in Hindustani and Western music, respectively.
11. Manner of playing a string instrument by plucking instead of bowing the strings Chowdiah used to adopt it occasionally while playing on the violin.
12. It refers to a texture in which two or more voices proceed relatively independently. (*Music*, Daniel T Politoske)
13. When there are two artistes, one singing notes in one octave and the other singing them in a higher octave simultaneously it is called octave harmony. Brinda-Mukta used to follow this technique occasionally in their concerts.
14. "Udayanan Vasavathatha" starring G N B and Vasundhara Devi
15. It is in the Meenakshi temple in Madurai. According to mythology Nataraja assumed that pose in response to a request of a Pandya king ruling Madurai.

Scores (one mark for each correct answer)

Less than 6: Hope is eternal! Start on *sarali varisai*

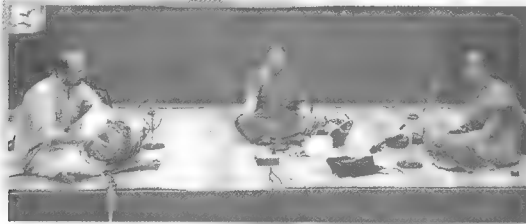
6-10: Good progress! Fit to learn *varnam*.

11-15: Congratulations! Proceed to Ragam, Tanam and Pallavi.

Happenings at the Vidyalyaya Report

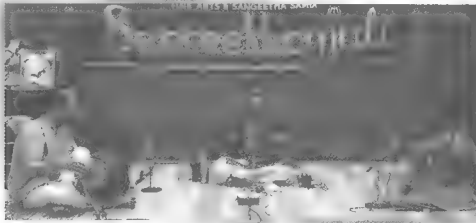
Shri Purandaradasar & Shri Tallapakam Annamacharya Day 24th January 2015

Vasumathi Arvind



(l to r) Prasad Balan Iyer (Mrudangam), Padmini Vijayaraghavan (Vocal), Rajani Iyer (Violin)

Padmini Vijayaraghavan commenced her recital with Purandaradasa's invocative piece *Charanu Siddhi Vinayaka* in Saurashtram. A brief bhava laden alapana of Dhanyasi preceded Purandaradasa's *Yenu Dhanyalo Lagomi*. This was followed by *Dharmasravana Viddhadage* in Durga, *Murahara Nagadhara* in Aarabhi and *Anjikin Yaadakaiyaa* in Kalyani all by Purandaradasa. Annamacharya's *Ade Choodare* in Mohanam and *Deenuda Nenu* in Neelambari were the concluding items of her recital.



(l to r) Prasad Balan Iyer (Mrudangam), Sreenivasan Mahadevan (Vocal), Rajani Iyer (Violin)

Sreenivasan Mahadevan's recital characterized by his powerful voice and perfect sruti alignment began with Purandaradasa's *Odi Barayya* in Bhairavi. This was followed by Purandaradasa's *Narayana Ninna Namasmaraneya* in Shuddha Dhanyasi. Annamacharya's *Natanala Bhramayaku* in Lalita and Purandaradasa's *Narajanma Bandhaga* in Madhuvanti were rendered next. Annamacharya's *Manujudai Putti* in Abhogi and *Deva Devam Bhaje* in Hindolam were the other renditions. The shloka *Namastestu Mahamaye* preceded the concluding item of his recital- Purandaradasa's *Bhagyada Lakshmi Baramma* sung as a Ragamalika.

The artistes were accompanied by Rajani Iyer on the violin and Prasad Balan Iyer on the mrudangam. Krithika Ranganathan compered the programme.

Syama Sastry and Subbaraya Shastri Day 21st February 2015

Nalini Dinesh



◀ (l to r) Suresh Madhavan (Mrudangam), Mythili Krishnakumar (Vocal), Vanamala Dixit (Violin)

Mythili commenced her concert with Syama Sastry's *Shankari Samkuru* in Saveri followed by the Bhairavi swarajati *Kamakshi*. Subbaraya Shastri's Hameer Kalyani kriti *Venkatashaila* was rendered well. Madhyamavati alapana preceded *Paalintu Kamakshi* which concluded the concert. Mythili's open-throated and involved singing is an asset while more attention needs to be paid to sahitya in the swarajati.



(l to r) Suresh Madhavan (Mrudangam), Jayanthi Rama (Vocal), Vanamala Dixit (Violin)

The next performance of the evening by Jayanthi Rama was marked by excellence. Her melodious voice has good range. Beginning with Syama Sastry's Todi swarajati *Raave Himagiri Kumari*, she went onto sing a short Arabhi alapana followed by a Sanskrit composition of Syama Sastry *Paalayasumaam* which is rarely heard on the concert platform. A bhava-laden Reetigowla alapana preceded a very good rendition of Subbaraya Shastri's *Janani Ninnuvina* in which both chittaswaram and its sahitya were rendered in two speeds. *Tarunam Idamma* in Gowllipantu, Varali alapana followed by Shyama Shastri's *Kaamaakshi*, *Mayamma* (Ahiri) and *Kanaka Shaila Viharini* (Punnagavarali) were the other items sung. A less-heard charanam "Varadayaki..." was sung in *Janani Ninnuvina*; the usual one sung is "Vanajaayatha netri..." in which the mudra "Kumara" is also there. Rama ended her concert with a mangalam *Shriyahkantaya* in Madhyamavati. Rama's version of the Todi swarajati was quite different from the usual version heard on the concert platform. Also interestingly, she sang the swara of the pallavi of the swarajati too, whereas usually only sahitya of pallavi is sung and the swara as well as sahitya is sung for the charanams.

Vanamala Dixit and Suresh Madhavan provided able support on the violin and mrudangam respectively. The programme was compered by Chitra Shyamsunder.

S. Seshadri Memorial Talent Exposure Concert 27th February 2015

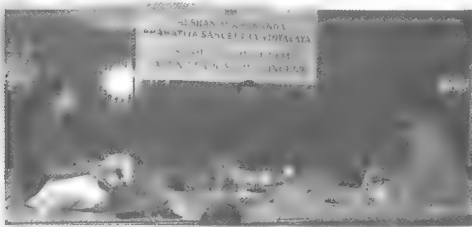
Nalini Dinesh



◀ Aditya Sundaresan

Aditya (7th year student) commenced his violin concert with Veenai Kuppaiyer's varnam in the delicate Narayanagowla raga. The first speed was well-played, while in the second speed one drutham was skipped. He next elaborated on Shuddha Saveri raga before a good rendition of Swati Tirunal's Navaratri kriti *Janani Paahi*. Kalpana swaras were also played well for the pallavi. *Raghuvamsha sudha* and Dhanashree tillana concluded the concert.

Prajesh C. Nair (5th year student) provided mrudangam accompaniment for Aditya.



(l to r) Ganesh Narayanan (Mrudangam), Tejas Sarma (Vocal), Satish Seshadri (Violin)

The next vocal concert by Tejas Sharma (1st year KVC diploma student) was of a very good standard, the highlight being his graha bhedam at tara sthayi rishabham during his Todi alapana (resulting in Kalyani) - a very commendable accomplishment for this young student. The varnam was *Sami daya jooda* in Kedaragowla followed by Muthuswamy Dikshitar's *Mahaganapatim* in Naattai with good kalpana swaras. The main item was Dikshitar's *Shree Krishnam bhaja maanasa* in Todi and the conclusion was with Ramnad Sreenivasa Iyengar's tillaana in Kaanada and *Uruvaai aruvaai* - tiruppugazh set to Madhyamavati raga.

Tejas rendered all the items well and his alapana, neraval and kalpana swaras were also good.

Tejas was supported on mrudangam by Ganesh Narayanan (7th year student) and on violin by Satish Seshadri. Special mention must be made of mridangists Prajesh C. Nair and Ganesh Narayanan who are consistently good performers and have the potential to become future stars!

Patnam Subramanya Iyer, Poochi Sreenivasa Iyengar, Muthiah Bhagavathar, Mysore Vasudevachar and Other Contemporary Composers' Day 21st March 2015

Vasumathi Arvind

Nalini Dinesh began her recital with Mysore Maharaja Jayachamaraja Wodeyar's composition *Shri Jalandharamashrayamyaham* in Gambheera Nattai. She then rendered the first two chakras of Maha Vaidyanatha Sivan's *72 Melaragamalika*. It is a composition in which each stanza is in



(l to r) Master Vishwaprasanna Hariharan (Mrudangam), Nalini Dinesh (Vocal), Vimarshini Jairam (Violin)

one melakarta ragam along with a chittaswaram that very smoothly glides into the next stanza in the next melakarta ragam. The raga mudra is incorporated by the composer in each stanza. A tough nut to crack and Nalini did it effortlessly! A brief bhava laden Kalyani alapana preceded *Birana Brova Ide*, a Tarangampadi Panchanada Iyer composition. An excellent alapana of Begada with the essence of the raga seeping out of each phrase prefaced Poochi Srinivasa Iyengar's *Anudinamunu*. She concluded her recital with a soulful *Mahadeva Shiva Shambho* in Revati, composed by Tanjavur Shankara Iyer.



(l to r) Master Vishwaprasanna Hariharan (Mrudangam), Priyadarshini Varadharajan (Vocal), Vimarshini Jairam (Violin)

Priyadarshini Varadharajan's recital was an amalgam of rare kritis of a variety of composers presented in a variety of talas. Beginning with N.S. Ramachandran's *Shri Mahaganapathe* in Abhogi, she went on to sing Muthiah Bhagavathar's *Bhuvaneshwariya* in Mohanakalyani. A brilliant alapana of Suddha Dhanyasi with a good response from the violinist was followed by *Varamēeya Vayya* by Patnam Subramanya Iyer. Mysore Vasudevachar's *Ninne Nammiti* in Simhendramadhyamam was the next rendition. A bhava-laden Todi alapana with good 'azhuttam' preceded Poochi Srinivasa Iyengar's *Shri Venkatesham*. Valajapet Venkataramana Bhagavathar's *Neeve Nannu* in Darbar was sung well. The concluding items of her recital were Veenai Kuppayyer's *Kanikaramu* in Anandabhairavi and Maha Vaidyanatha Sivan's *Khamas tillana*. A slightly faster tempo would have made the recital more appealing.

Vimarshini Jairam on the violin and Master Vishwaprasanna Hariharan on the mridangam gave excellent support to the artists.

Pallavi Shyamsundar compered the program.



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